

Amateur Photographer

Art and science

Pioneering scientific photography
from the **National Collection**

Passionate about photography since 1884

Go wide

Send us your best wideangle
pics and you could **WIN £1,200**
worth of Sigma lenses

Wildflower landscapes

Expert tips and techniques for
capturing the colours of spring



FULL TEST

Samsung
NX500



FIELD TEST

Nikon
300mm f/4



FIELD TEST

Sony
RX100 III

PLUS Creative Photoshop Turning day into night in New York's Central Park



★★★★★ WHAT DIGITAL CAMERA
ROTOLIGHT CREATIVE COLOUR KIT
NOW ONLY £99.99!

- camera icon: IDEAL FOR PORTRAITURE, MACRO AND EVENT PHOTOGRAPHY
- lightbulb icon: 140° DEGREE BEAM ANGLE FOR SHADOWLESS SOFT-LIGHT
- thermometer icon: SIGNATURE CATCH LIGHT & ADJUSTABLE COLOUR TEMPERATURE

- eye icon: USED IN TOM HANKS' "CAPTAIN PHILLIPS" & JAMES BOND "SKYFALL"
- checkmark icon: 100W EQUIVALENT, CONTINUOUS FLICKER-FREE OUTPUT, CRI>91
- power icon: POWERED BY 3 X AA BATTERIES - UP TO 4 HOUR CONTINUOUS USE



WWW.ROTOLIGHT.COM
MADE AT PINEWOOD STUDIOS, UK

AVAILABLE TO PURCHASE FROM



Wilkinson
Cameras

cameraWORLD

wex
photographic

CALUMET
PHOTOGRAPHIC



In this issue

10 Wildflowers

Colin Roberts shares his techniques for capturing these short-lived and fragile subjects

20 Experiments in photography

A new exhibition at the London Science Museum's Media Space

26 Creative Photoshop

Robert Cornelius reveals how he turned day into night for his shot, 'Releasing the Messengers'

30 Photo insight

Jonathan Nimerfroh's shot of frozen ocean waves off the coast of Nantucket

32 APOY round 3

Lenses worth £1,280 to be won in this month's round, The Wider Perspective

36 Appraisal

Damien Demolder examines your images

42 Samsung NX500

Does the impressive sensor make this a wolf in sheep's clothing? Andy Westlake finds out

48 Lightweight marvel

Phil Hall takes the Nikon AF-S Nikkor 300mm f/4E PF ED VR to Norfolk on a wildlife hunt

51 Travelling light

Richard Sibley undergoes rapid weight loss on a trip to Italy with the Sony Cyber-shot DSC-RX100 III

Regulars

3 7 days

17 Inbox

40 Accessories

55 Technical Support

82 Final Analysis

7days

A week in photography



Possibly the biggest social change that the switch to digital has brought about is that most people now view their photos on screens –

phones, tablets, computers, TVs – rather than as prints. Many of these images are stored only on the devices on which they were taken (often a phone) but a small percentage are backed up, either to hard drives or cloud storage services.

The problem with that is that hard drives fail

(they all will, eventually), technology gets replaced and becomes obsolete, and some large, seemingly secure web-based companies flounder, having failed to find ways to sufficiently monetise their free-to-use service.

As our guest columnist Roy Sealey points out on page 8, the only way to ensure that our pictures will be seen by anyone in even 20 years time, let alone 100, is to print them. Print it or lose it, as Roy likes to say.

Nigel Atherton, Editor

JOIN US
ONLINE

Amateur
photographer

amateurphotographer.co.uk



Like us on
Facebook.com/Amateur
photographer.magazine



Join our Flickr group
at flickr.com/groups/
amateurphotographer



Follow us
on Twitter
@AP_Magazine

ONLINE PICTURE OF THE WEEK



IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

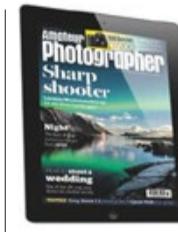
Lost in Tranquillity by Iza and Darek

Canon EOS 700D, 100-400mm, 1/4000sec at f/5.6, ISO 100

This highly atmospheric image was uploaded to our Flickr page by AP readers Iza and Darek. We've featured them in our online picture of the week before, but this image, taken last year but only recently uploaded to our page, really caught our attention.

'This picture was taken in late September last year. The location is a lake

called Bukowskie, which is situated in the south-west of Poland,' they say. 'We waited a long time for such weather conditions. At a certain time of year and day, the sun appears between the two peaks and illuminates the surface of the lake. We were lucky in that, on the headland, there was an angler who complemented the whole scene.'



Win!

Each week we will choose our favourite picture posted on the AP Facebook, Flickr and forum communities using #appicoftheweek. The winner will receive a year's digital subscription to AP worth £79.99.

Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 18.

Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 18.

BIG picture

It's nearly time to cast your votes in the UK general election

On Thursday 7 May polling booths across the UK will open between 7am and 10pm. This time around voters are having their attentions divided between a variety of candidates, including the Greens' Natalie Bennett, the Conservatives' David Cameron, Labour's Ed Miliband and the Lib Dem's Nick Clegg. This election is also notable for the airtime being offered to those previously considered 'outsider' parties, such as the SNP, Plaid Cymru and Respect. Here we see an image by photographer Dan Kitwood showing Nigel Farage of UKIP during a public meeting in Ramsgate. See next week's issue (AP 9 May) for our interview with Stefan Rousseau, a successful photojournalist whose often hilarious images give us a great insight into what goes on behind the scenes during the election campaign trail.

Words & numbers

'All photographs are accurate. None of them is the truth'

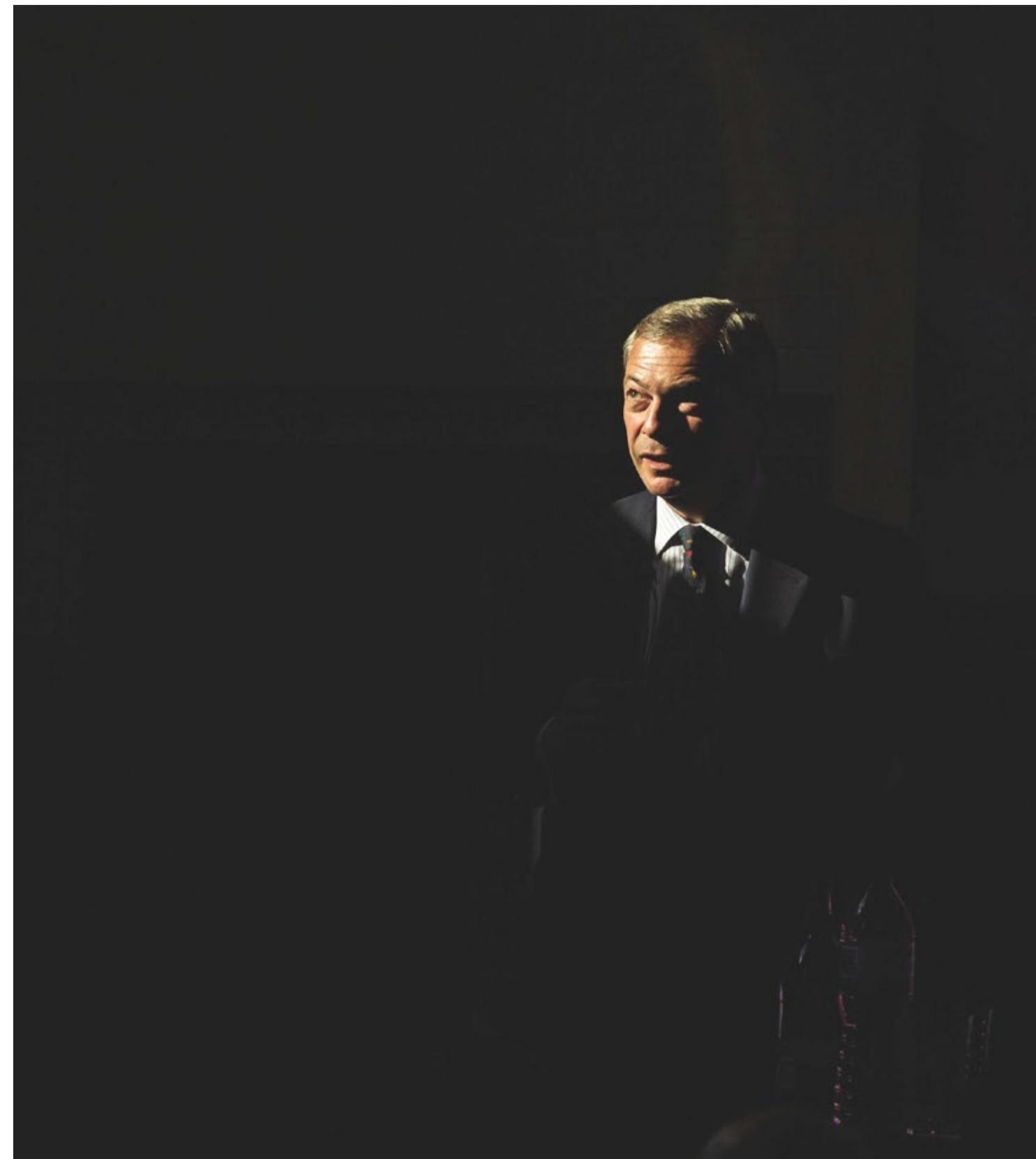
Richard Avedon

American fashion and portrait photographer
1923-2004

3 billion

Number of photos people take of their pets in the UK every year

SOURCE: NATIONAL OFFICE OF ANIMAL HEALTH



WEEKEND PROJECT

Calibrate your monitor

At some point, most photographers have edited one of their pictures, printed it or previewed it on a different display and found it looks vastly different from the one on their screens; the colour tones are off, the blacks are too deep or the highlights look blown. This is because the display used to edit the images isn't colour accurate. Thankfully, there are devices that will monitor the ambient light and adjust your colour display to give very accurate colour and tone. If image accuracy is important to you, it's worthwhile calibrating your monitor using a calibration tool.

1 For our monitor calibration we used the X-Rite ColorMunki Display. Look out for brands such as X-Rite and Datacolor who make a variety of monitor calibrators, starting at £65, and sold in many camera stores.

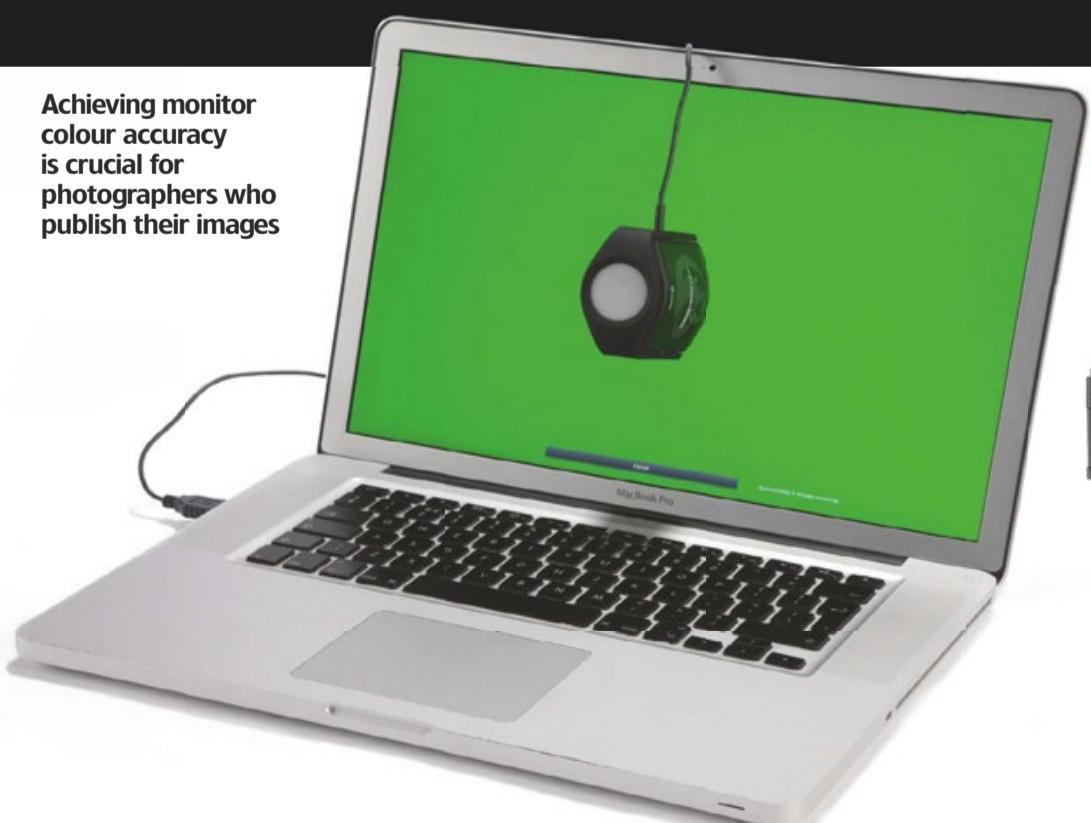
2 Turning the monitor brightness to 70% on the display and keeping it at that level will ensure the white point is correct. Using 100% brightness on many monitors has an adverse effect on tonal accuracy.

3 If you change environment from, say, a white studio space with tungsten lights to a colourful office under natural light, then be sure to recalibrate, as the colour temperature of the light will be different.

4 If you are using a laptop, save different screen profiles for the various environments you work in, so you can switch between them. Most calibration tools will give you the option to name and save various profiles.



Achieving monitor colour accuracy is crucial for photographers who publish their images



© DAN KILWOOD / GETTY

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Pet photo gallery

The National Office of Animal Health (NOAH) is on a mission to create the country's largest pet photo gallery. The body, which represents the UK's animal medicine industry, is set to launch a competition with prizes up for grabs to those submitting entries that will be used to create a giant gallery. Visit www.pethealthinfo.org.uk for more information.



Tough cookie

Olympus has added a new compact camera to its Stylus Tough range. The 'rugged' Stylus Tough TG-4 features a 25-100mm (equivalent) lens with a maximum aperture of f/2, plus raw file support, and is designed to operate at depths of 15m. The Stylus is due out in May, priced £349.99.



Canon printer

The dye-sub Canon Selphy CP1000 is designed to print a 6 x 4in photo in 47secs. Features include a tilting 2.7in LCD screen and Auto Image Optimize to remove red-eye and noise. A Smooth Skin mode removes facial imperfections and the CP1000 can also print credit-card-sized pictures, ID photos, and square-format Instagram-style prints. Due early July, priced £89.99.



Open days

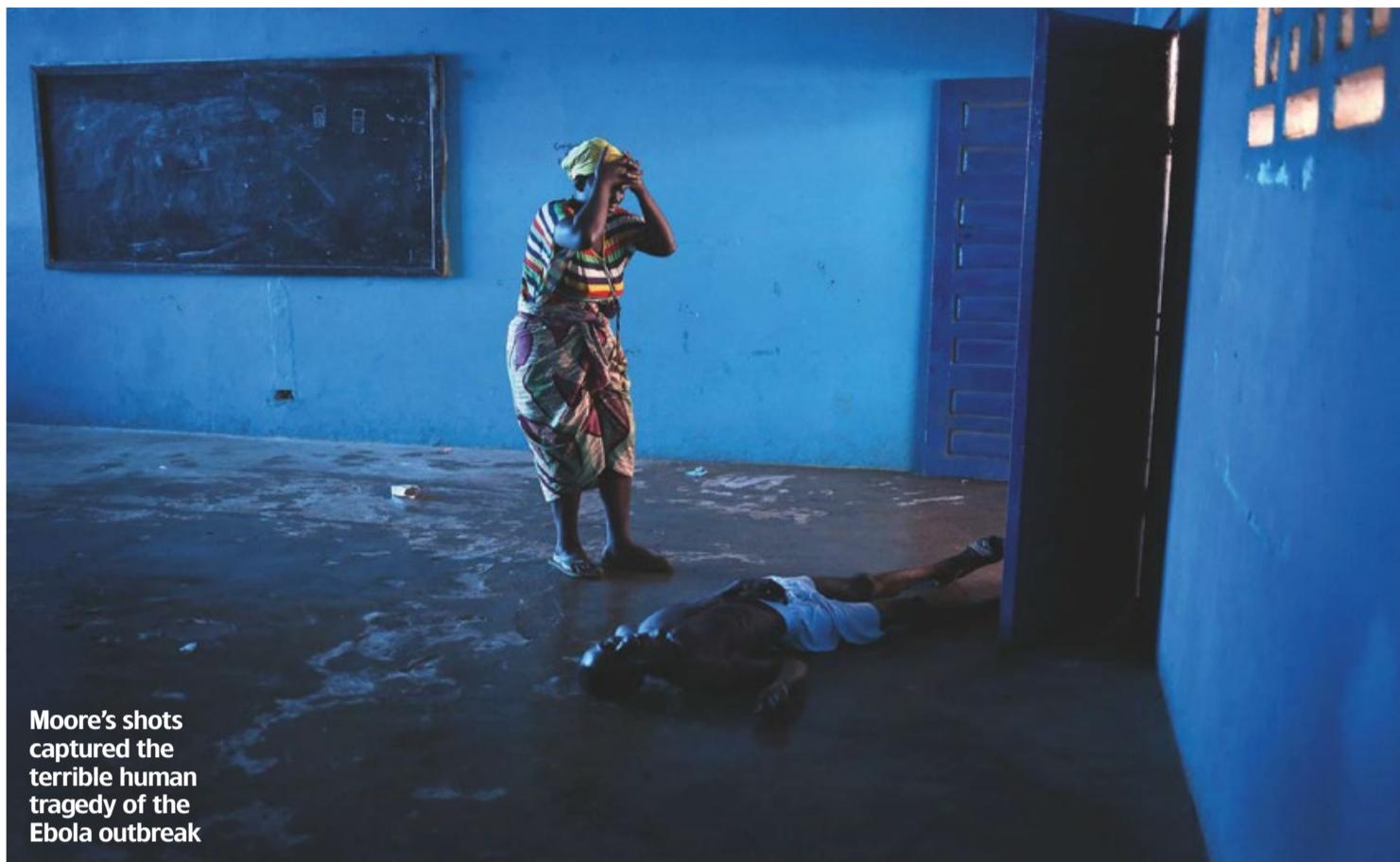
Photographic retailer Calumet has announced a series of open days offering exclusive demonstrations, special offers and free sensor cleaning. The next dates are in Manchester on 30 April and Bristol on 7 May. For full details visit www.calumetphoto.co.uk/opendays



Garmin cams

Garmin has announced two new action cameras: the VIRB X and VIRB XE, both with 12-million-pixel stills capability and HD video. The VIRB XE is also built to shoot 'super slow-mo' and has a 'pro mode' for manual control of white balance, sharpness and ISO. The VIRB X and VIRB XE will cost £239.99 and £319.99 respectively and are on sale this summer.





Ebola crisis photographer wins \$25k Sony award

 A PHOTOGRAPHER who was among the first to reveal the scale of the Ebola epidemic in Liberia has won the \$25,000 Photographer of the Year title at the Sony World Photography Awards.

American photographer John Moore, a senior staff photographer at Getty Images, volunteered to document the crisis that first struck Monrovia, the capital of the West African country last year.

In a joint statement, Sony World Photography Awards judges said: 'John Moore's photographs of this crisis show in full the brutality of people's daily lives torn apart by this invisible enemy.'

'However, it is his spirit, in the face of such horror, that garners praise. His images are intimate and respectful, moving us with their bravery and journalistic integrity.'

Ebola is reported to have killed more than 10,600 people across six countries since the first confirmed case in March 2014.

Moore said: 'Only a decade after a long civil war, Liberia's fragile health system was unable to cope, international agencies were slow to react and the country struggled.'

Judges added: 'It is a fine and difficult line between images that

exploit such a situation, and those that convey the same with heart, compassion and understanding, which this photographer has achieved with unerring skill.'

Meanwhile, German amateur photographer Armin Appel beat nearly 80,000 entries to win Open Photographer of the Year with an image he shot while paragliding.

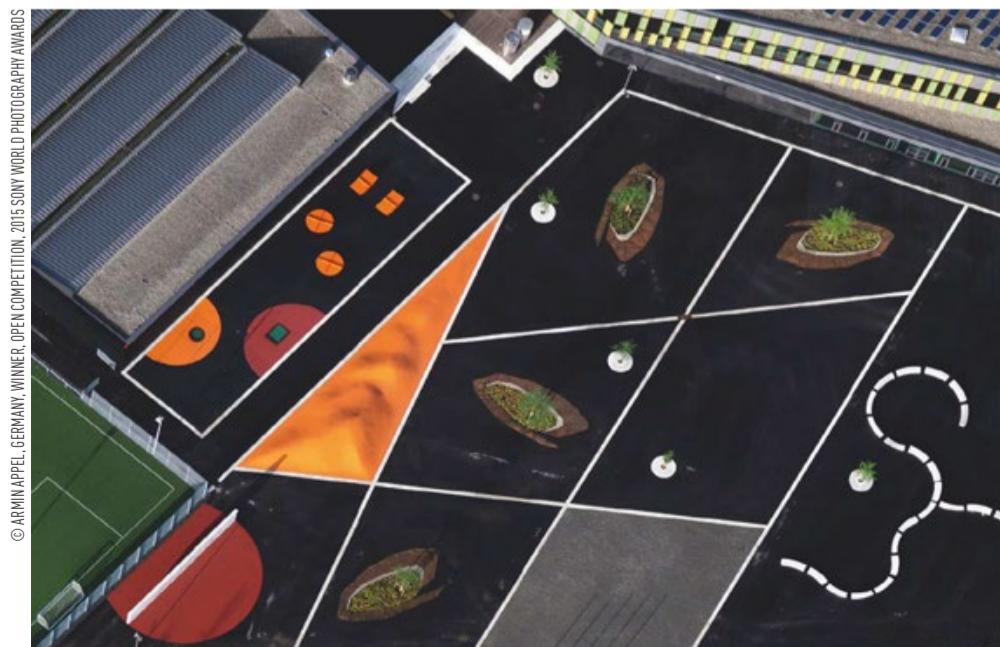
Appel, who heard the news while on holiday in Lanzarote, said it came as a total surprise. 'I have been

taking photographs seriously since 2011 and entering competitions since 2013.'

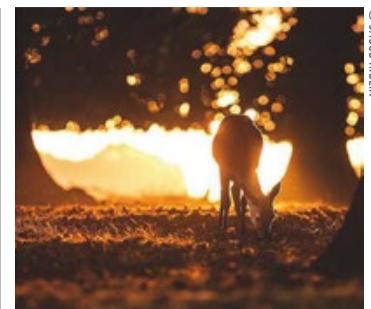
'I look very closely at pictures taken by successful photographers and am often ashamed when I see my pictures compared to theirs.'

'I think my pictures are different, they do not fit the general trend.'

The winning image, which earned Appel a \$5,000 prize, is an aerial view showing the landscape around Biberach an der Riss in Germany.



Armin Appel's prize-winning aerial shot over Germany impressed the judges



Instagram Top 10

 A BEAUTIFUL backlit image of a deer at sunrise has won a runner-up place for a London-based landscape photographer in the Velux Lovers of Light 2015 Instagram competition.

Jacob Riblin, one of two runners-up, captured his photo at Richmond Park in Surrey in a contest that pulled in 5,000 entries.

However, it was an image by a US-based, non-professional photographer that stole the limelight and claimed the overall title.

Marek Hosek's image of a group of children cooling down on a hot summer's day in Chicago earned the graphic designer a trip to New York worth £5,000.

Commenting on his shot, Marek, who is from Prague in the Czech Republic, said: 'I'm not a pro photographer, but like many others, Instagram has given me the chance to share some of my favourite shots.'



Subscribe to Amateur Photographer

**SAVE
36%***

Visit amateurphotographer.subs.co.uk/15G

* when you pay by UK Direct Debit

Fake Nikon DSLRs surface in Europe

FAKE and fraudulently modified Nikon DSLRs are appearing at various Nikon Europe service centres.

Nikon blames 'internet auctions...' for the circulation of 'fraudulently modified and imitation products', which it refuses to inspect or repair.

Nikon also warns that its warranty does not apply to such products, for which it accepts no responsibility.

The models affected are the D800, D7100 and D4. The outer covers of D800 cameras have been fraudulently replaced with ones from the D800E.

The nameplates of D7100 DSLRs have been swapped for those from the D610. And D4 models have been fraudulently modified to resemble D4S cameras, said Nikon in a statement.

A genuine Nikon D800



Nikon UK has yet to respond to AP's request for comment.

In a statement, Nikon Europe warned: 'As the Nikon warranty does not apply to fraudulently modified or imitation products, Nikon will not inspect or repair such products.'

'In addition, Nikon

cannot be held responsible in any way regarding the use of fraudulently modified products.'

'Please take all necessary precautions to ensure the authenticity of a product before buying it.'

Full details at nikoneurope-en.custhelp.com/app/answers/detail/a_id/64210

Lensbaby unveils 'most versatile portrait lens ever'

LENSBABY has announced what is describes as a 'high-end classic portrait lens', the Velvet 56, designed for DSLRs and compact system cameras.

Priced £419, the 56mm f/1.6 lens boasts 1:2 macro capabilities and is built to enable photographers to move seamlessly from shooting a portrait to capturing details in a subject's clothing.

The Velvet 56 is available in Canon, Nikon, Sony A and Pentax mounts from Wex Photographic. CSC versions are expected to go on sale shortly.

A silver edition, the Velvet SE, costs £499 and is out for Nikon and Canon.

Lensbaby claimed: 'Nature and macro photographers will find its close-focus capabilities – combined with effects varying from impressionistic to a touch of velvety smoothness – provide a set of visual tools to expand their world vision.'

'This lens is a fluid extension to the photographic experience: the touch of

flawless metal, the tactile feel of minute details etched into its surface...'

'Photographers can effortlessly evoke classic appeal and transition from distant subjects to macro easily, capturing a variety of details in any given scene.'

Visit www.lensbaby.com or www.wexphotographic.com for details.



For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley

ESSEX



2020VISION Street Exhibition

More than 100 images of the UK's natural habitat will be on display at the travelling 2020VISION street exhibition's latest stop, at Abberton Reservoir near Colchester. Enjoy the fresh air while exploring some great photography of our ecosystems.

12 May-20 July. www.2020v.org

EVERWHERE



Architectural Photography Awards

Having your architectural images displayed at the World Architecture Festival and winning a cash prize of \$3,000 doesn't sound too shabby, does it? No, we thought not. So what are you waiting for? Submit!

Until 30 June. www.arcaidawards.com

EVERWHERE



Last chance to enter BWPA

Entries to the BWPA awards close at midnight this Saturday – so this is your last chance to submit your best wildlife shots! A cash prize of £5,000 is on the table for the overall winner, which could buy you a whole new photography kit.

Until 2 May. www.bwpawards.org

W. YORKSHIRE



Drawn by Light + Drawing with Light

Here's a good double-day out at Bradford's National Media Museum – get inspired at the RPS's Drawn By Light exhibition, then take the kids to the Drawing With Light camera-play area.

Until 17 May. www.nationalmediamuseum.org.uk

Altered States

Getty Images Gallery explores the future of imagery in an exhibition that fuses environmental concerns with tactile crafts and the frontier of image-generating technology.

Until 9 May. www.gettyimagesgallery.co.uk

LONDON





Viewpoint Roy Sealey

If we're not careful, we could lose all the digital images we've ever made. The only way to be safe is to make a print

It's been common knowledge among enthusiast and professional photographers – for many years – that there is only one way to guarantee those digital images for years to come – and that is to copy those images every few years to ensure their stability. But what is rarely said enough is that stability of those important photographs is dead easy – *print those images!*

This has been a personal crusade of mine. For example, after an Olympic champion has received his/her medal, in a few short years there will be no images of those individuals' early achievements that grew towards their Olympic dream. In my view, it is very important to keep 'shouting' this message encouraging people to make prints – or in years to come there will be some very disappointed individuals.

Interestingly, the mass picture taker is quite shocked when you tell them that if they want that key digital image to last a lifetime, they really must print it.

We had some success in getting this message across to consumers when myself and a colleague, Mike Sigrist, produced three print campaigns on this subject, as well as a 10-second TV

'There will come a point in their lives when they realise there are no pictures of their youth'

commercial and a 30-second radio ad. We got Fujifilm to sponsor these three print campaigns through its Fuji Digital Image retailers during the spring and summer of 2013.

Film fan

At the end of the summer last year, director Martin Scorsese and other notable film-makers asked the Eastman Kodak Company to continue to make motion-picture film. The reasons for their request? Film gives a better colour palette, there is a perceived ability to be more creative with film, and most importantly, image stability. This recognition by the motion-picture industry



WILL MORE FAMILY PHOTOS SURVIVE FROM GRAN'S LIFETIME THAN FROM YOURS?

The only way to guarantee your digital photo will last a lifetime is to PRINT IT



sponsored by FUJIFILM

Digital is immediate but will it last for ever?
Start making prints of your best photos now

really indicates that we should be shouting this message across all the media.

It requires a big, big stage across all interested parties to tell those consumers who take pictures, but currently upload to the net through social media, 'make a print and it will last a lifetime'. Yet it is so important because there will come a point in their lives when they suddenly realise there are no pictures of their early youth, of what we used to call growing up!

Vint Cerf, the Internet pioneer who paved the way for the World Wide Web and currently Vice President of Google Worldwide, recently supported this very subject via his statement in an article that appeared in the major news outlets – 'make a print or lose your history'.

This statement says it all for me, but I would prefer a rather more shocking message – print it or lose it!

Roy Sealey's career in the photo imaging industry is a long one, embracing Kodak Ltd, Fujifilm and Swains International plc. So he was there at the launch of 110, Disc, APS and Digital. Having seen many changes, it has become a personal crusade to get across the message to all picture makers: 'Make that print or lose it!'

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 18 and win a year's digital subscription to AP, worth £79.99

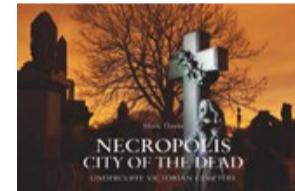
New Books

The latest and best books from the world of photography. By Oliver Atwell



Necropolis: City of the Dead

by Mark Davis, Amberley, £15.99, paperback, 128 pages, ISBN 9-781-44563-485-2



BACK in the first half of the 1800s, Bradford in North Yorkshire had a severe overcrowding problem – not of the living, but of the dead. People were dying at such a rate that the mourners and visitors to St Peter's parish graveyard began to complain of bones protruding through the ground. It was then that the Bradford Cemetery Co decided to take action by hiring park and cemetery designer William Gay. The result was Undercliffe Cemetery, a new necropolis that quickly became the place to be buried. If you had enough cash, you could claim a prime position in the area. Social historian Mark Davis revisits the history and story behind Undercliffe and has taken a fine set of photographs to do justice to the quite extraordinary mausoleums and tombs that, to this day, stand strong against the elements and serve as a place of real historic interest. ★★★★☆

Spirit of Place

by Aurelien Villette, teNeues, £50, hardback, 176 pages, ISBN 9-783-83273-251-6



IF YOU saw our article by Matt Emmett (AP 28 March), you'll have seen just how photogenic the crumbling and derelict interiors of abandoned spaces can be. The virtue of Matt's images is that his working methods and techniques allow the spaces to speak for themselves. Photographing abandoned spaces is a tricky genre to get right, and not everyone succeeds.

The title *Spirit of Place* refers to the unique, distinctive or cherished qualities of a place. In this project, French photographer Aurelien Villette has tracked down a series of buildings, such as chapels, theatres and events centres, that have outlasted their purpose. Each image is shot in vibrant colour – a contrast to the kind of aesthetic you would usually associate with this kind of photography. *Spirit of Place* is an engaging volume and one that effectively communicates the unexpected elegance of architectural disrepair. ★★★★☆



cliftoncameras

SIGMA
3 YEAR WARRANTY



SIGMA



17-50mm f2.8 EX DC OS HSM

This large aperture standard zoom lens incorporates Sigma's efficient OS function. Ideal for many types of photography such as portraiture and landscapes.

Our Price £309.00

Or pay from £8.16 per month

WILDLIFE PHOTOGRAPHY

150-500mm f/5-6.3 DG OS HSM

Allows photographers to bring the subject close with short perspective.



Our Price £699.00

Or pay from £10.26 per month

PORTRAIT PHOTOGRAPHY

85mm f/1.4 EX DG HSM

Features a focal length of 85mm, ensuring a natural perspective.



Our Price £649.00

Or pay from £9.52 per month

MACRO PHOTOGRAPHY

105 mm f2.8 EX DG OS HSM

This medium telephoto macro lens allows you to maintain an appropriate distance while still getting close ups.



Our Price £399.00

Or pay from £8.20 per month

TOP END DSLR



TRAVEL

17-50mm f2.8 EX DC OS HSM

Our Price £309.00 or £8.16 per month

18-250mm f3.5-6.3 DC OS HSM

Our Price £299.00 or £7.90 per month

24-70mm f/2.8 EX IF HSM

Our Price £579.00 or £8.50 per month

FIXED

35mm f1.4 DG HSM

Our Price £699.00 or £10.26 per month

50mm f/1.4 EX DG HSM

Our Price £319.00 or £7.49 per month

8mm f/3.5 EX DG Circular Fisheye

Our Price £599.00 or £8.79 per month

TELEPHOTO

70-300mm f/4-5.6 DG Macro

Our Price £99.00

70-200mm f/2.8 EX DG OS HSM

Our Price £799.00 or £11.72 per month

120-300mm F2.8 EX DG APO OSS

Our Price £2779.00 or £40.78 per month



www.cliftoncameras.co.uk

email: sales@cliftoncameras.co.uk

E&OE Prices correct at time of print but are subject to change

28 Parsonage Street
Dursley
Gloucestershire
GL11 4AA

tel: 01453 548 128

OPENING HOURS
MON- SAT 10AM - 5:30PM



A moon daisy meadow. It certainly pays to research and think through the type of image you want to achieve



TOP TIPS



Water works

Moisture enhances the look of wildflowers, making their colours more intense, so try to capture them on clear mornings when the dew is heavy. Alternatively, shoot after rain while they're still wet and their foliage has been washed clean and glossy.



Colour combinations

Look for interesting combinations of colour where two species grow side-by-side. The mix can be harmonious, like red poppies and pink campion; or contrasting, like yellow weld and purple thistles.



Wind-blown

Don't be put off by gusty winds. One way to exploit the wind-blown effect is to lengthen your shutter speed and create an impressionistic effect by showing the flowers in motion.



Colin Roberts

A specialist in landscapes and nature, Colin Roberts turned professional in 2005. He has received a number of awards for his nature images, including 'International Garden Photographer of the Year' and the Royal Horticultural Society's 'Photographer of the Year'. To see more of his images visit his website at www.colinrobertsphotography.com.

Wildflowers

Colin Roberts shares the techniques you need to capture these short-lived and fragile flowers

Few things enhance the landscape like drifts of wildflowers, and if they are growing en masse they become the dominant feature. Of course, they can be a challenging subject to photograph – short-lived, fragile, and sometimes hard to locate – but with a little in-depth knowledge and the right techniques they can make inspiring images.

Light

As with many natural subjects, light is a commanding factor, so it pays to think through the type of image you want to capture and visit your location when conditions are right. Soft light is always a good option for shooting flowers and foliage because the lack of strong shadows allows plenty of detail to be revealed – so take advantage of overcast weather whenever you can.

Of course, the strong sidelight at sunrise or sunset will inject a lot more drama, so if you want to capture a more striking image of wildflowers you'll need to shoot when the sun is low in the sky.

Most of my favourite wildflower images are shot at first light, but this type of

image doesn't come easily. Being on location for sunrise around midsummer can mean setting out at 4am or earlier if you need to travel by car, and then on foot to a remote spot, so forward planning is essential. A bit of research can reveal vital details – for example, some flowers only open when the sun is quite high in the sky, so they're not suitable for low-light shots. Another factor to consider is that many wildflowers continually turn to face the sun, tracking its movement across the sky. This can affect your choice of viewpoint, especially if you want avoid shooting a meadow of flowers which are facing away from the camera.

Composition

The grandeur of a wildflower landscape can get lost if the composition isn't structured carefully. In fact, being



Closer views

Moving in close on one or more flower heads doesn't mean you have to exclude the landscape. With careful framing it's still possible to include the surrounding countryside, throwing it out of focus as a soft backdrop.



Soft light is always a good option when shooting flowers, such as these viper's bugloss at sunrise



In the mist

Perfect conditions don't come to order, but keep in mind the potential of a misty atmosphere during wildflower season. It seems there's a natural fit between a morning mist and swathes of wildflowers, so make a beeline for the best locations when the time is right.

SIGMA

A lightweight and compact hyper-telephoto zoom lens featuring outstanding optical performance. The latest high-performance lens in our Contemporary line.

C Contemporary

150-600mm F5-6.3 DG OS HSM

Padded Case, Lens Hood, Shoulder Strap, Tripod Collar and Protective Cover included.

Available for Sigma, Canon and Nikon AF cameras



More on our new product line-up:
sigma-global.com



Images are often more effective if they are dominated by one or two colours

confronted with a natural spectacle can be dazzling, so it pays to work your way around the location, shoot handheld from several angles and then weigh up your results. Bear in mind that images are often more effective if they are dominated by just one or two colours, rather than a combination of many, so in a meadow of mixed flowers try to isolate areas where one or two species prevail.

Techniques for general landscape composition are all valid, so watch for focal points, try to convey depth, and incorporate any curving pathways that lead into the scene. Try tilting your camera angle downwards slightly in order to include more pull-in of the foreground – that way the flowers will be more prominent and there will be less sky in the image. When shooting species with smaller flower heads, such as ox-eye daisies and clover, try moving in close with a wideangle lens to make them loom large in relation to their surroundings; otherwise they can look too small to have any real impact.

KIT LIST



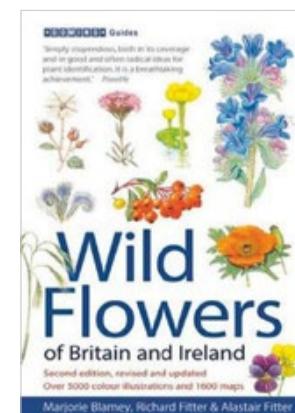
Polarising filter

I use a polariser on all of my wildflower images to cut reflections and enrich colour. The effects are especially marked when the flowers and foliage are moist.



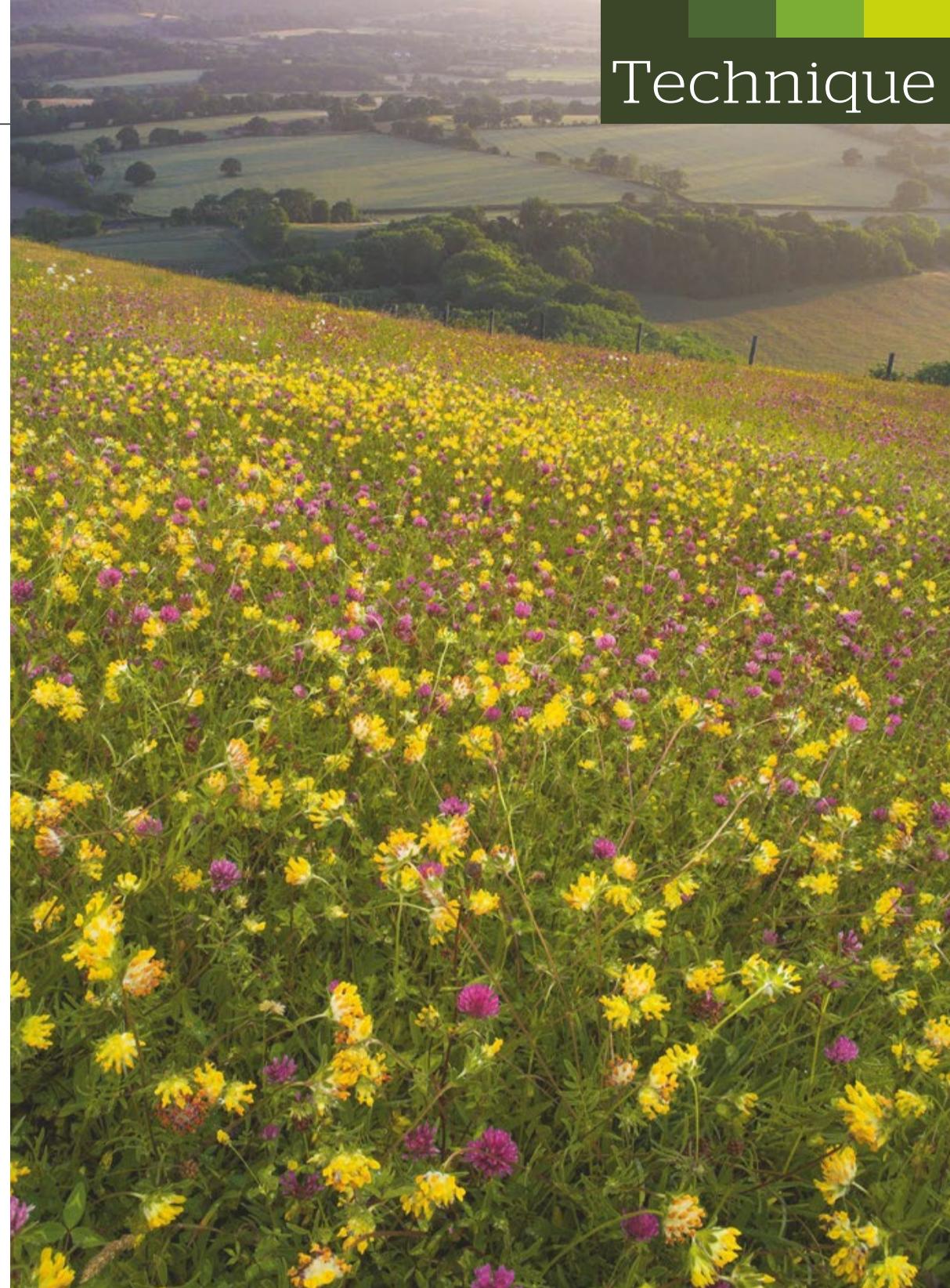
Versatile tripod

Meadows and hillsides typically have marshy or uneven ground, so a tripod with legs that can be independently positioned is essential. I have both Benbo and Manfrotto models and find them perfect for the job.



Wildflower handbook

A handbook is useful for identifying wildflowers. It will also tell you how long each species will remain in bloom – handy if you want to return when conditions are better. Try *Wild Flowers of Britain and Ireland* (ISBN 978-0-71365-944-3)



Location guide

Butser Hill, Hampshire

A PRIME spot for shooting wildflower landscapes is Butser Hill in the South Downs National Park. The terrain is open chalk grassland and is the site of a National Nature Reserve with free access all year. There's a huge variety of wildflowers to be seen; most prolific are the clovers, vetch, knapweed and lady's bedstraw, which bloom throughout June and July. The broad spreading shoulders of the hill give scope for a variety of compositions, but the most dramatic views are on the north-east side where the land drops away remarkably steeply. From this position it's possible to fill the foreground with drifts of flowers, while showing a patchwork of fields far below as a backdrop, creating an image that conveys both height and depth in a dramatic way.



Mark Bauer

Mark Bauer has been a full-time landscape photographer for over a decade and takes inspiration from the landscapes in the south-west. www.markbauerphotography.com

Top tips

Depth of field

Getting in close with a wideangle lens will create a dramatic perspective, but you'll need to be careful to keep both foreground and background sharp. Set a small aperture of f/11–16 and use the hyperfocal distance to maximise depth of field.

Set up low

Choosing a low viewpoint has the effect of placing emphasis on the foreground and is a technique that works well in conjunction with wideangle lenses. Be careful not to get too low, however, as this can reduce visual separation between key elements in the frame.

Respect the environment

You might think that the best viewpoint is from the middle of a carpet of thrift, but however good you think it is, resist the temptation to trample over the flowers to get your shot.

Time of day

Warm light from a low sun will really enhance the colour of thrift, and reveal its form and texture. Use an app such as The Photographer's Ephemeris to find out which end of the day suits your location best.



Kimmeridge shot with a Canon EOS 5D Mark II, 18mm, 6secs at f/16, ISO 100, Lee 4-stop ND and polariser

Sea thrift

Mark Bauer explains why these vivid pink coastal wildflowers, that thrive on cliff-tops, make great subjects

Sea thrift, or sea pink, is a wildflower that grows on sandy, well-drained soil in full sun; it is particularly associated with coastal locations, where it thrives on cliff-tops. As its alternative name suggests, its round flowers are vivid pink in colour. It grows about a foot high, usually in clumps or mats and blooms in late spring; mid-to-late May is often the key time in the UK. For many people a carpet of bright pink thrift on the cliff-top heralds the arrival of summer.

To find thrift, head to the coast and seek out sunny cliff-tops. When you find a suitable location, it's worth spending some time to find the best viewpoint. Thrift looks its best if you can fill the frame with the colour, so look for a spot where the carpet is nice and thick, as well as an interesting background – it's easy to get seduced by the impact of the colour and forget to produce a balanced composition. It will also help the composition if there are some small gaps here and there, to provide some contrast with the mass of pink.

Lighting

To make the most of the colour, shoot in the golden light of early morning or evening. The best time will depend on your chosen location and the direction of the sunrise and sunset. Still conditions are preferable, so that the flowers don't sway during the exposure, but that said, their stems are quite strong and wiry, and as the flowers don't grow very high, they remain quite still even in a fairly stiff breeze.

For maximum impact, get in close with a wideangle lens. The flowers will then seem to stretch out in front of the camera, exaggerating the size of the carpet. Try to frame your shot so that there is a clear focal point in the background – such as a headland, lighthouse or rock stacks. Traditional, well-balanced compositions work best, so stick to convention and follow the rule of thirds when you compose your image.



Location guide

Bedruthan Steps, Cornwall

LOCATED on the north coast of Cornwall near Padstow, Bedruthan Steps is a dramatic location in its own right, with fabulous cliff-top views and towering rock stacks on the beach below. The thrift in May really enhances its rugged beauty. It is owned by the National Trust and is easily accessible, just off the B3276 between Newquay and Padstow. It is best visited towards the end of the day, to catch the golden light of evening and sunset.

Park in the National Trust car park (£2.50, free to members) and follow the footpath to the right along the cliff-top. Depending on where the thrift is growing, you should be able to use the rock stacks as background focal points, and shoot with side lighting, or towards the sunset.



Heather and gorse

With rich pinks and purples on display, few can resist the charms of these late summer flowers, says Justin Minns

It's hard to believe that heathland is one of our most threatened habitats, rarer even than rainforest. Heathland can be somewhat open and featureless, which makes finding a composition challenging. Try to keep it simple, aiming to capture the spirit of the colourful spectacle without showing it all and use elements such as a lone tree on the horizon or a pathway cutting through the heather to act as a lead-in line.

Best time to shoot

Heather flowers in late summer, a time of year when the light can be rather harsh during the day, so it's worth getting out for the golden hours at the start and end of the day. Aside from the obvious prospect of a dramatic sunrise, the low angle of the light as the first rays of sunlight splash across the landscape adds shape and texture to the heather.

There's no need for any special equipment. I took most of my shots between 24-40mm, a range covered by most kit lenses or compact camera zooms. A telephoto lens is useful for picking out details and when wildlife that lives among the heather makes an appearance. It's worth slipping a couple of filters into your kit bag: a circular polariser to make the most of the riot of colour and a graduated ND filter to keep those early morning (or evening) skies under control.



Go abstract

WITH its bold colours and stark contrasts, heathland can be a great place to experiment with different techniques. Try forsaking the small apertures and resulting shallow depth of field usually favoured for landscape images and shoot wide open, preferably with a telephoto lens. Focusing on a point of interest in the distance, a lone tree for example, will render the foreground heather as a glorious pink blur.

You can take this a step further by using intentional camera movement (ICM), a technique that involves deliberately moving the camera during the exposure. There are endless possibilities and permutations with ICM and a lot of trial and error to get something you're happy with, but it's a lot of fun. In this example, using a fairly slow shutter speed I moved the camera smoothly from the tops of the trees down to the heather, pressing the shutter button halfway down.



Justin Minns

Justin Minns is an award-winning photographer, specialising in East Anglian landscapes for clients including the BBC and the National Trust. www.justinminns.co.uk

Top tips

Use a tripod

As always with landscape photography, a tripod is essential. It not only ensures your shots will be sharp, but also slows the whole process down, giving you time to consider your composition and make sure you nail the exposure.

Weather forecast

Check for mornings where mist is forecast and get there early to catch the best of the conditions because the sun can burn it off quickly. Clear mornings will ensure you get nice warm sidelight on the heather.

In the details

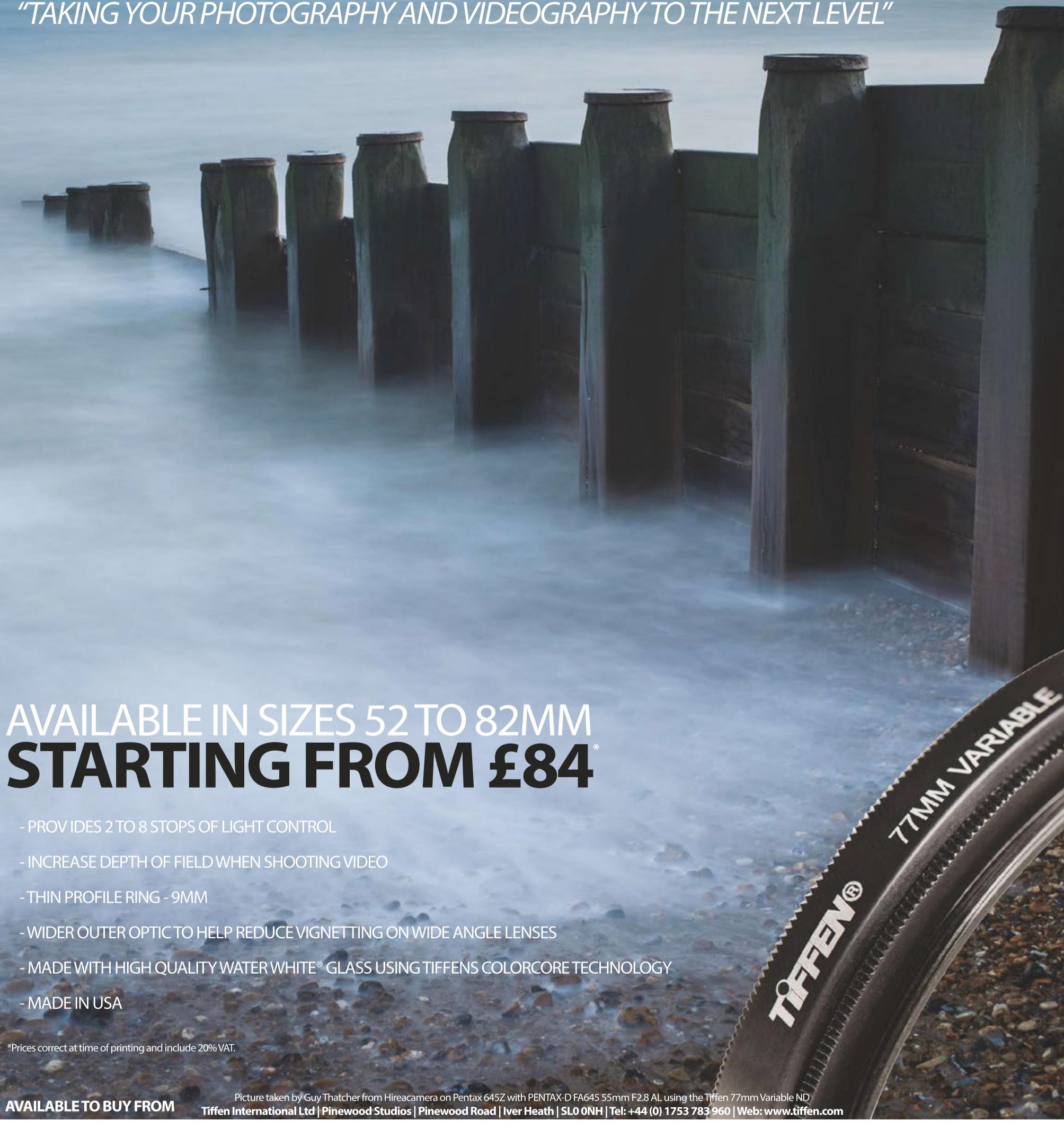
Although the sea of colour is the obvious attraction, don't overlook the details. Dew-covered spiderwebs, butterflies or backlit individual flowers can be picked out with a telephoto or macro lens and the colours of out-of-focus heather make a great backdrop.

Autumn gold

July and August, when the flowers are in bloom, are the best months for capturing heather, but autumn brings a range of earthy tones that combine beautifully with the gold and russets of the ferns and trees.

TIFFEN VARIABLE 2 TO 8 STOP FILTER

"TAKING YOUR PHOTOGRAPHY AND VIDEOGRAPHY TO THE NEXT LEVEL"



**AVAILABLE IN SIZES 52 TO 82MM
STARTING FROM £84***

- PROVIDES 2 TO 8 STOPS OF LIGHT CONTROL
- INCREASE DEPTH OF FIELD WHEN SHOOTING VIDEO
- THIN PROFILE RING - 9MM
- WIDER OUTER OPTIC TO HELP REDUCE VIGNETTING ON WIDE ANGLE LENSES
- MADE WITH HIGH QUALITY WATER WHITE® GLASS USING TIFFENS COLORCORE TECHNOLOGY
- MADE IN USA

*Prices correct at time of printing and include 20% VAT.

AVAILABLE TO BUY FROM

Picture taken by Guy Thatcher from Hireacamera on Pentax 645Z with PENTAX-D FA645 55mm F2.8 AL using the Tiffen 77mm Variable ND
Tiffen International Ltd | Pinewood Studios | Pinewood Road | Iver Heath | SL0 0NH | Tel: +44 (0) 1753 783 960 | Web: www.tiffen.com

Inbox

Email amateurphotographer@timeinc.com and include your full postal address

Write to Inbox, Amateur Photographer, Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU

LETTER OF THE WEEK

Secure your straps with a simple key ring

I recently heard a horror story about a photographer who used a sling-type camera strap attached to the tripod socket in the bottom of his camera. The constant movement of the camera, from lifting it to eye-level and then letting it go back to the rest position against the thigh, caused the fitting in the tripod socket to come undone, and the camera came crashing to the ground, costing £1,000 to

repair the camera and lens.

By simply attaching a split ring (key ring) to the camera strap lug on the top left of the camera and then attaching the sling strap to it, this completely eliminates the problem of the ring in the tripod socket. It's a simple tip that I have not heard anywhere.

Maybe your readers would be interested in hearing about it.

Gerry Rayner, via email



Win!

With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48MB/sec transfer speed and has a ten-year warranty.
www.samsung.com

SAMSUNG

Hidden dangers

As an architect, I was interested to read the Forgotten Heritage article (AP 28 March) and agree that abandoned buildings and structures offer some fantastic photo opportunities. However, I think it is highly irresponsible to encourage people to enter abandoned buildings without emphasising the dangers of doing so, or suggesting ways of keeping risks to a minimum.

As someone who visits abandoned buildings as part of his job, I know the dangers that they are likely to contain, including unstable floors that can collapse, vermin (and other unsavoury visitors), and dangerous materials including broken asbestos that will lead to a long, painful death if inhaled. We take reasonable precautions, including wearing safety footwear and hard hats. Ideally we would not go alone, but we also make sure we not only carry a charged mobile phone in case of problems, but ensure somebody else knows where we are and can raise the alarm if need be.

Going into abandoned and decaying buildings offers such dangers that it is foolish to enter them alone, secretly,



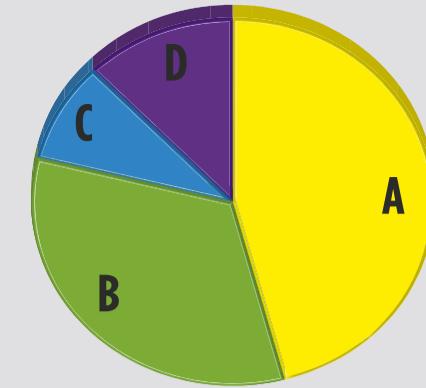
Take the necessary precautions when visiting abandoned buildings

and without understanding the risks. A responsible magazine should not be promoting such reckless behaviour without including sufficient advice.

Matthew Hedges, London

It's always very difficult knowing what line to take with an article like this. As a long-standing weekly magazine that features a broad range of subjects, we have an obligation to try to represent all forms of photography. In some cases, the subject matter may be controversial, as is the case with Matt Emmett's piece about urban

exploration. We did our best to ensure that, while we were presenting Matt's work, we were in no way suggesting that our readers go into these locations and try it themselves. With that in mind, we were sure to include the box on page 24 explaining that these areas contain many potential hazards and that we strongly advise exploring these locations under the supervision and guidance of security. This was all written in the words suggested by our legal team. But you are correct to highlight that these areas can often be dangerous to enter



In AP 11 April, we asked...

How many photography exhibitions do you go to each year?

You answered...

A None	46%
B 1-2	33%
C 3-4	9%
D 5+	12%

What you said

'Last year I visited perhaps three purely photo exhibitions. Add to that perhaps seven or eight exhibitions in local arts societies where photographers were among the participants'

'Living out in the sticks, in deepest Somerset, we get very few local exhibitions, unless the local camera clubs put one on'

'Tough for those away from an urban or city area. But what about online? Some galleries are really good and put up whole past exhibits. Others do tasters'

'I don't make specific plans to go to an exhibition, but if I'm out somewhere where there's an exhibition on, and I've got time, I'll generally wander in for a look-see'

'In my whole life, I have been to three. Only one of which was intentionally travelled to on my own volition'

This week we ask

Are you concerned with losing your digital images?

Vote online www.amateurphotographer.co.uk

Guess the camera

Every other week we post a photograph of a camera on our Facebook page and all you have to do is guess the make and model. To guess the make and model of this camera (below), head over to www.facebook.com/Amateur.photographer. Forum members can also enter via the Forum.



The 11 April issue's cover was from 8 August 1998. The winner is Andrew Clayborough from our Facebook page, who was the first correct guess picked at random

 and hopefully your letter can serve to reiterate that point – Oliver Atwell, senior features writer

Portfolio top marks

Andrew Fusek Peters' photographs in Reader Portfolio (AP 4 April) were all good, and some were stunning. And I particularly liked 'Coconut', picturing an escaping flycatcher. Keep it up, Andrew. I have suffered from depression too. You have found a good hobby and I hope to see more of your work.

Thomas Latcham, Kent

Rear screen request

The new Nikon D7200 appears to be good, but why is Nikon afraid of extending the fully articulating rear screen to other models other than the entry level D5000-series?

The tilting screen on the D750 is a joke and limited in scope. Has Nikon not got any imaginative designers that can recognise the creative abilities of a fully articulating rear screen and add it to more advanced models?

When I chose to join the digital brigade five years ago, I almost purchased the D700, but then I discovered the D5000 was the only Nikon body with an articulating rear screen, and it became my

© ANDREW FUSEK PETERS



An exquisite shot of a flycatcher emerging from a coconut

camera of choice. I would love to upgrade but at the moment Nikon has not created the camera I would love to blow my pension on. The D5000 is still a great camera within its limitations, and I am prepared to hang onto my first-love digital camera until my ideal comes along. The D7200 with an articulating rear may have turned my head!

John Heywood, via email

It may be less advanced, but you could always consider the latest incarnation of your camera – the D5500 – which, in addition to its articulated touchscreen features a 24-million-pixel sensor that delivers outstanding image quality – Nigel Atherton, Editor

Real photography

If Trevor Dingle and Richard Sibley agree that, 'only things which would be possible using a film camera and a darkroom should be considered true photography' (AP 18 April), I am intrigued to know what they would make of the early photo surrealists such as Man Ray, Herbert Bayer, Angus McBean et al. Perhaps these photographers had access to an early version of Ye Olde Photoshoppe? Just asking...

Jan Penny, Berkshire

In my opinion, and not necessarily that of the rest of the editorial team (this may start an argument in the office!), many of the photographers you speak of produced surrealist art using the medium of photography. In much the same way that we feature graphic digital artists who also use photography as their basis. Each has their own place, but in landscape, documentary and journalistic photography, particularly in competitions, I prefer a little digital 'dodging and burning' to 'sandwiching negatives'. But that's the great thing about photography, it's a tool for all kinds of art – Richard Sibley, Deputy Editor

Contact

Amateur Photographer, Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU
Telephone 0203 148 4138 Fax 0203 148 8128
Email amateurphotographer@timeinc.com
Picture returns: Telephone 0203 148 4121
Email apppicturedesk@timeinc.com

Subscriptions

Email magazinesdirect@quadrantsubs.com
Telephone 0330 3334555 or +44 (0)330 3330 233 (overseas)
One year (51 issues) UK £150.55; Europe €259;
USA \$38.99; Rest of World £221.99

Test Reports

Contact OTC for copies of AP test reports. Tel: 01707 273 773

Advertising

Email mark.rankine@timeinc.com
Classified telephone 0203 148 2929. Fax: 0203 148 8158
Display telephone 0203 148 2516. Fax: 0203 148 8158
Inserts call Innovator on 0203 148 3710

Editorial team

Group Editor	Nigel Atherton
Group Editor's PA	Christine Lay
Deputy Editor	Richard Sibley
Technical Editor	Andy Westlake
Deputy Technical Editor	Michael Topham
Technical Writer	Callum McInerney-Riley
Features & Technique Editor	Phil Hall
Senior Features Writer	Oliver Atwell
News Editor	Chris Cheesman
Production Editor	Lesley Upton
Chief Sub Editor	Oliver Cotton
Art Editor	Mark Jacobs
Deputy Art Editor	Sarah Foster
Designer	Antony Green
Studio Manager	Andrew Sydenham
Picture Researcher	Rosie Barratt
Online Manager	Karen Sheard
Online Production Editor	Paul Nuttall
Digital Art Editor	Simon Warren
Digital Production Editor	Jacky Porter
Staff Writer	Jon Stapley
Video Production	James Fenn
Photo-Science Consultant	Professor Robert Newman
Senior contributor	Roger Hicks

Special thanks to The moderators of the AP website Andrew Robertson, Lisadb, Nick Roberts, The Fat Controller

Advertising

Advertising Director	Mark Rankine 0203 148 2516
Advertisement Manager	Leshna Patel 0203 148 2508
Account Manager	Simon Gerard 0203 148 2510
Production Coordinator	James Wise 0203 148 2694

Marketing

Marketing Manager	Samantha Blakey 0203 148 4321
-------------------	-------------------------------

Publishing team

Chief Executive Officer	Marcus Rich
Managing Director	Paul Williams
Publishing Director	Alex Robb
Group Magazines Editor	Garry Coward-Williams

Printed in the UK by Polestar Group

Distributed by Marketforce, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Tel: 0203 148 3333

All contributions to Amateur Photographer must be original, not copies or duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. Time Inc. (UK) or its associated companies reserves the right to re-use any submission sent to the letters column of Amateur Photographer magazine, in any format or medium. WHETHER PRINTED, ELECTRONIC OR OTHERWISE Amateur Photographer® is a registered trademark of Time Inc. (UK) © Time Inc. (UK) 2015 Amateur Photographer [incorporating Photo Technique & Camera Weekly] Email: amateurphotographer@timeinc.com Website: www.amateurphotographer.co.uk Time Inc. switchboard tel: 0203 148 5000 Amateur Photographer is published weekly (51 issues per year) on the Tuesday preceding the cover date by Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU. Distributed by Marketforce (UK) Ltd, Blue Fin Building, 110 Southwark Street SE1 0SU. ISSN 0002-6840. No part of this publication may be reproduced, stored in a retrieval or transmitted in any format or medium, whether printed, electronic or otherwise, without the prior written permission of the publisher or the editor. This is considered a breach of copyright and action will be taken where this occurs. This magazine must not be lent, sold, hired or otherwise disposed of in a mutilated condition or in any authorised cover by way, or by trade, or annexed to any publication or advertising matter without first obtaining written permission from the publisher. Time Inc. (UK) Ltd does not accept responsibility for loss or damage to unsolicited photographs and manuscripts, and product samples. Time Inc. (UK) reserves the right to use any submissions sent to Amateur Photographer Magazine in any format or medium, including electronic. One-year subscription (51 issues) £150.55 (UK), €259.99 (Europe), \$338.99 (USA), £221.99 (rest of world). The 2015 US annual DEU subscription price is \$338.99, airfreight and mailing in the USA by named Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Periodicals postage paid at Jamaica NY 11431. US Postmaster: Send address changes to Amateur Photographer, Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Subscriptions records are maintained at Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London, SE1 0SU. Air Business Ltd is acting as our mailing agent.

Time Inc.



In next week's issue

On sale Tuesday 5 May

Improve your photography for free

Tips for better pictures that don't cost a penny



© CRAIG ROBERTS

Edible art

Mouth-watering culinary images, plus top tips for fabulous food photos

Sigma 150-600mm f/5-6.3 DG OS HSM

We pit Sigma's latest super tele-zoom against its predecessor, the hugely popular 150-500mm

Classics Revisited

We take to the streets of London to re-shoot a Brian Duffy image from the Swinging Sixties

FREE SEMINAR



FREE NIKON SCHOOL LANDSCAPE SEMINAR

JEREMY WALKER



Join highly acclaimed Landscape photographer Jeremy Walker for this fantastic free seminar, where he will be talking about photographing the Northern Lights in Iceland. The Aurora Borealis is one of the most beautiful, but also most challenging scenes for a photographer to capture, but when done well the results are truly stunning!

Jeremy has extensively visited and photographed the night's sky in this beautiful country and has run many courses with clients across the years. In this talk Jeremy will be giving an inspiring insight into his photography and will be offering his expert advice on the best techniques and photographic approach to create stunning images of the Icelandic Aurora lights. He will be sharing photography stories and demonstrating from his own fantastic images a break-down of techniques, camera equipment and set up.

WEDNESDAY 6TH MAY 5.30-9.30PM

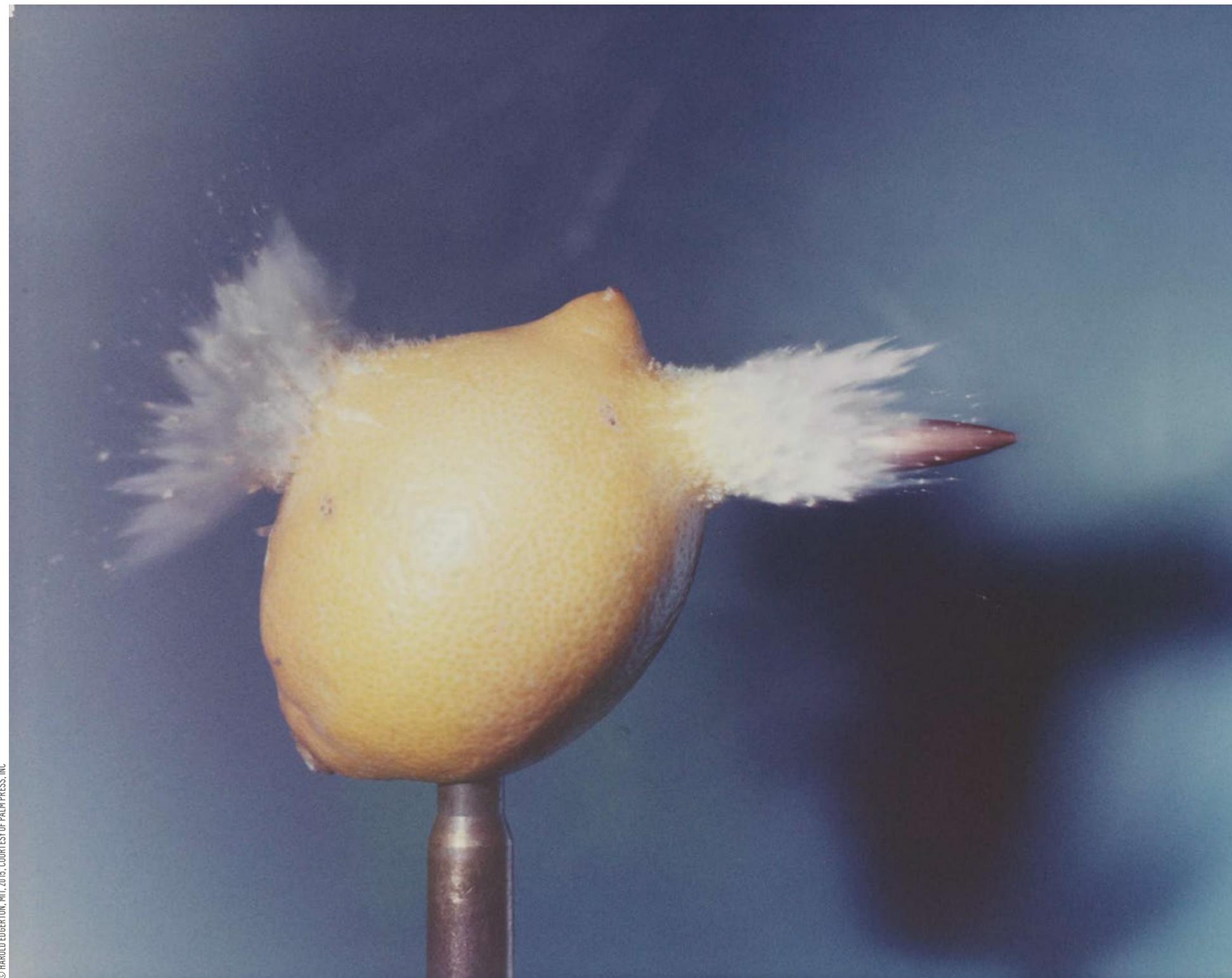
This promises to be a highly informative and motivating talk for anyone interested in Landscape photography. Spaces are limited so book now to avoid disappointment! To find out more about Jeremy Walker and his photography please visit his website: www.jeremywalker.co.uk.

When and where. The seminar takes place on Wednesday 6th May from 5.30-9.30pm at the Blue Fin Building, 110 Southwark Street, London, SE1 0SU.

To book your FREE place, email NikonSchoolLive@timeinc.com with the subject line 'Jeremy Walker Seminar'. Please include your name, address and number. Places are FREE on a first-come, first-served basis and limited to 90 people.

FOR FULL DETAILS VISIT AMATEURPHOTOGRAPHER.CO.UK/NIKON

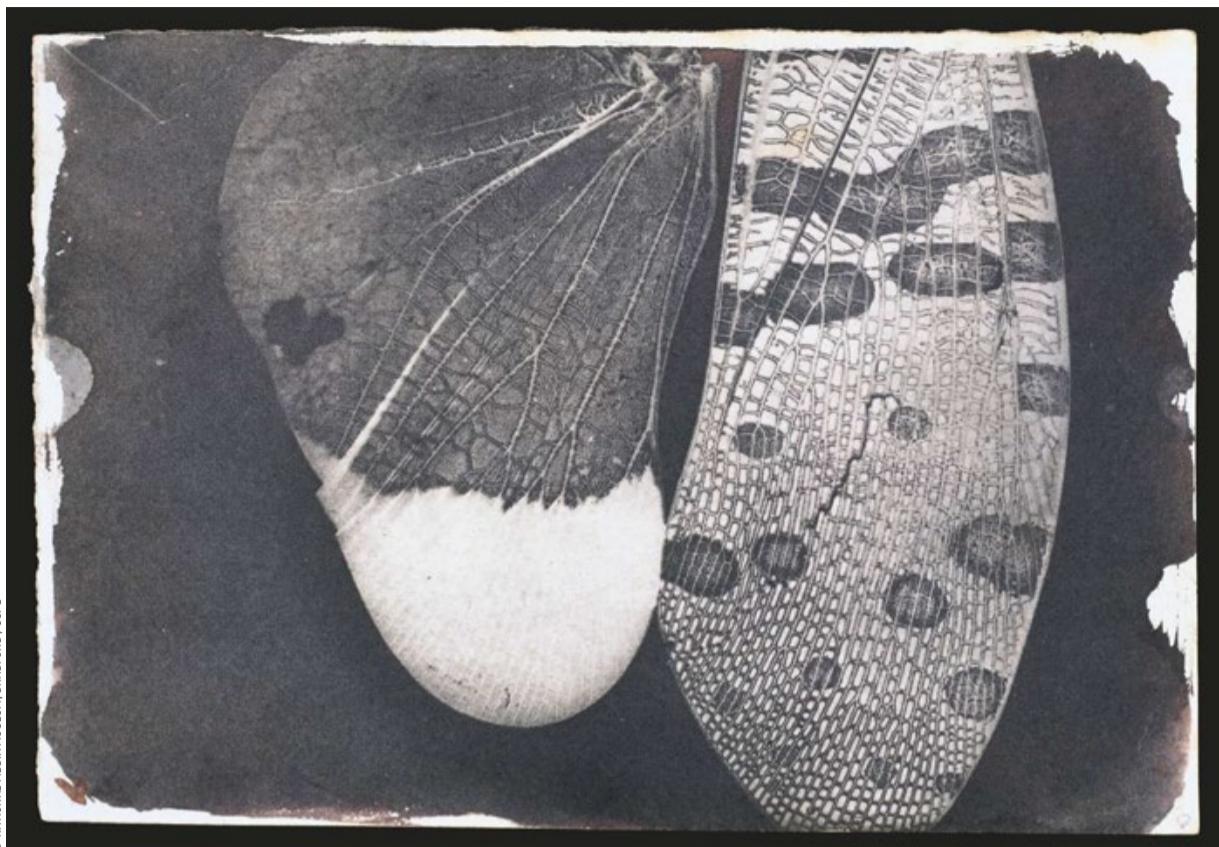
**Nikon
School**



© HAROLD EDEGERTON, MIT, 2015. COURTESY OF PALM PRESS, INC.

Experiments in photography

An exhibition that touches on early photography's uses in science and its links to contemporary art explores how photographers are looking to the earliest days of the medium for inspiration. Curators **Greg Hobson** and **Ben Burbridge** talk to **Gemma Padley**



© NATIONAL MEDIA MUSEUM, BRADFORD / SSPL



© NATIONAL MEDIA MUSEUM, BRADFORD / SSPL

Ever since William Henry Fox Talbot's photogenic drawings, photography has found itself inextricably caught up in the worlds of science and art. Its ability to record accurately and reproduce instances that were too fast for the human eye to see made photography a popular scientific tool, while its malleability appealed to early practitioners who wanted to experiment in more artistic ways.

Now, an exhibition at the Media Space at London's Science Museum is looking at how some of the medium's earliest scientific and technical experiments are influencing modern-day art photographers.

Revelations: Experiments in Photography features around 100 prints, many from the UK's

National Photography Collection, housed in Bradford.

Co-curated by Greg Hobson, curator of photographs at the National Media Museum, and Dr Ben Burbridge from the University of Sussex, the exhibition takes as its starting point groundbreaking work by photographic luminaries Fox Talbot, Eadweard Muybridge and Étienne-Jules Marey, which it uses as a springboard to explore the relationship between photography's early roots and its contemporary incarnations. For example, Fox Talbot's experiments with photomicrography, created using a solar microscope, sit alongside work by modern photographers including Trevor Paglen, Idris Khan and Clare Strand. Elsewhere, iconic works include those by Berenice Abbott and Harold Edgerton's high-speed

Above left: Bullet Through Lemon, c. 1955 by Harold Edgerton – Edgerton made the invisible visible with his pioneering work in strobe flash and stop-action images

Top: Insect Wings, c. 1840 by William Henry Fox Talbot

Above: Chronophotograph of a Man Clearing a Hurdle, c. 1892 by Étienne-Jules Marey – Marey developed a device that was able to capture 12 frames in one second and include them in one image

'The exhibition takes as its starting point groundbreaking work by photographic luminaries'

photography, camera-less photography created by László Moholy-Nagy, György Kepes and Walead Beshty, as well as experiments by Man Ray and Hiroshi Sugimoto.

The National Photography Collection proved an invaluable source of material, say Burbridge and Hobson, who spent a couple of years researching and preparing for the exhibition prior to its opening in March this year.

'The National Photography Collection in Bradford has extraordinary holdings in terms of these early scientific and technical experiments, so we were spoilt for choice,' says Burbridge. 'We spent several weeks going through the material, making sense of it.'

The concept

'The idea for the exhibition originally came from Greg Hobson and Charlotte Cotton, who was formally involved with Media Space,' explains Burbridge. When Cotton left the project, Burbridge was invited to come on board.

'Greg and Charlotte came up with the idea for a show about photography's capacity to lend form to the formless, and structure to ephemeral phenomena,' he says. 'They were interested in exploring the dialogues between art and science in those terms, and my PhD research at the time was also on this. So over the course of three-and-a-half years, Greg and I continued to develop that research together, which ended up focusing on the ways in which mid to late 19th and early 20th century experiments in photography have informed and inspired modern and contemporary art.'

As Hobson says, there were key works that acted as hubs, which the duo used to construct their narrative. Work by the likes of Marey – 'not just his movement studies, but also his experiments into air currents, were in any selection we made from the start,' says Hobson – and Kepes's camera-less images were a mainstay too.

'The National Photography Collection is especially strong in 19th and early 20th century

'There are plenty of lenders to the exhibition, and part of the reason for this is that a lot of the work on show from the modern period is rare'

material,' says Hobson. 'As a curator of the collection, I'm interested in how we might chart alternative histories of photography around this. Through our research into photography's modern period, Ben and I [discovered] practitioners that are less known but who we felt deserved attention – people like György Kepes. It was an interesting way for us to confront the exhibition – as a kind of jigsaw that would fit around key moments and key practitioners.'

A wide spectrum of work

Visitors can expect to see a range of works from the 19th century to the present day, taking the viewer on a loosely chronological journey. The curators have chosen to show several pieces by practitioners from photography's earlier periods, but fewer works by contemporary photographers. This is as much to do with the logistics of loaning works from other collections, as it is

Right: *Lightning Fields 216, 2009* by Hiroshi Sugimoto. To achieve this image, Sugimoto used a 40,000-volt Van de Graff generator to send sparks erupting over a 7 x 2.5ft sheet of film laid out over a large metal tabletop

Below: *Untitled [Fumées – plan normal à la direction du courant (smoke)], 1901* by Étienne-Jules Marey – Marey's later experiments in life found him exploring the abstract nature of smoke trails and their interactions with different forms



a curatorial decision.

'There are plenty of lenders to the exhibition, and part of the reason for this is that a lot of the work on show from the modern period is rare,' says Hobson. 'Ben's research has uncovered the importance of certain practitioners, but we've had to borrow the works, which are not necessarily widely held or distributed.'

Borrowing works is part of the process of producing any exhibition, especially if it touches on contemporary photography, but Burbridge also alludes to gaps in the photography collections held by British institutions, which Hobson and he had to fill by sourcing works from elsewhere.

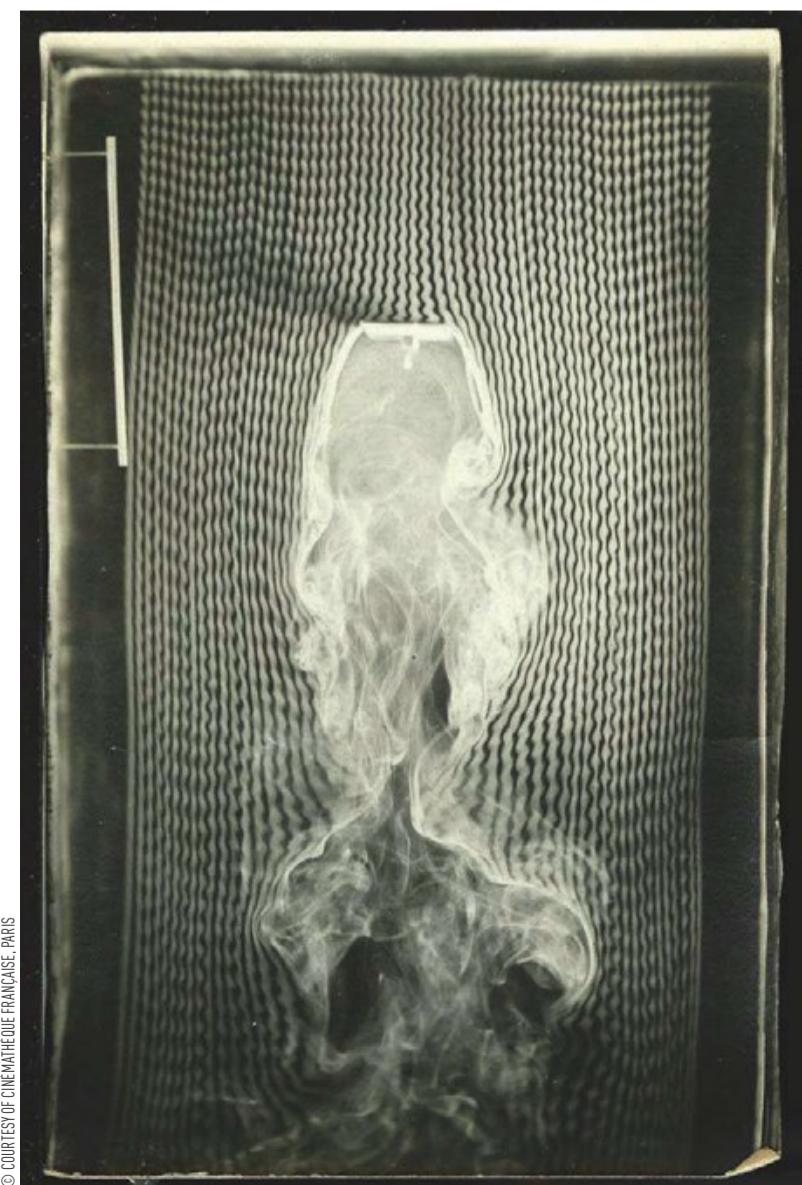
'In Britain, as a nation, we didn't take up collecting photography in the way that other countries did, and so a lot of key names – László Moholy-Nagy, Berenice Abbott – from the 60-year period at the beginning of the 20th century where you have modernism, are not really in British collections. For this show, we had no option but to go abroad [to source certain works]. It

wasn't until the 1970s that photography really started to be taken seriously as an art practice in this country. It was only then that we started to buy it for our collections. It's a process that continues to this day with places like Tate and the National Media Museum, both of which are building a significant collection.'

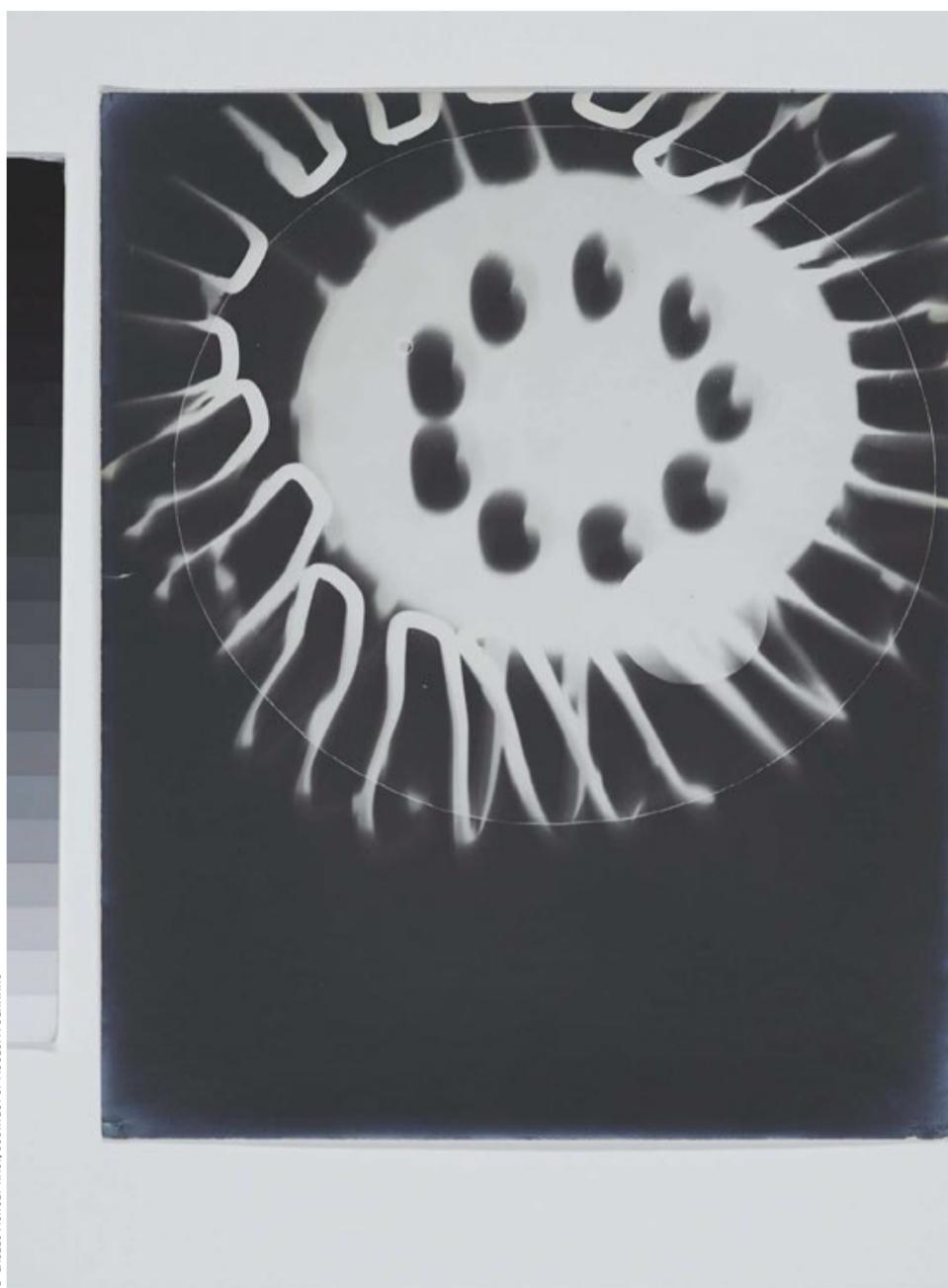
Photographic practices

'The curators' decision to look at how contemporary practitioners are engaging with early photographic practices was present from the beginning,' says Burbridge. 'There's a fair amount of looking back to photography's early history [and] it was one of the common threads that came into conversations.' He continues, 'Greg and I were familiar with a lot of contemporary art practices and confident about the links [between these and earlier works], but we realised there is a history of artists who are using early material that stretches back throughout the 20th century. So we thought, why not tell this story?'

He adds that one of the reasons



© COURTESY OF CINÉMATHÈQUE FRANÇAISE, PARIS



© LASZLÓ MOHOLY-NAGY, COURTESY OF MUSEUM FOLIWANG

many modern day photographers are interested in chemical and mechanical processes is in part down to what he calls 'a so-called digital revolution'.

'These people are dealing with sets of assumptions about what photography is, which I think have been thrown into question as a consequence of recent technological shifts,' says Burbridge. 'There is a narrative about technology and its impact on culture that has been brought into focus by artists who are using these older methods.'

Hobson adds that the exhibition operates on two levels: one relates to photographic processes, and the other to cultural contexts and our attitudes towards science in any given era. He says, 'Put simply, the 19th century was about discovering what science is, while the middle room of the exhibition is [about] how we have embraced science and the effect it has on our lives. You see a shift from the earlier practitioners who are quite optimistic to those who begin to question [photography's] value.'

He also draws attention to the

presence of darker themes later in the exhibition – war, surveillance, destruction – 'that are likely to affect the viewer on a more subconscious level'.

Ultimately, says Burbridge, the exhibition explores what early experiments and techniques mean to contemporary photographers, but also questions photography itself.

'There is a real presence of abstraction in the exhibition,' he says. 'A lot of the photographs are not immediately identifiable as photographs; they're not always made with cameras. So for me, one of the most interesting things that comes out of the exhibition is how early practitioners and a lot of artists since have questioned what photography is. Why is photography thought to be this medium that imposes a single-point perspective on the world [when] there are other uses for the technologies of photography to produce different types of imagery?'

The Science Museum

The exhibition was originally meant to be the first at Media Space when

Revelations: Experiments in Photography runs at Media Space in the Science Museum, London, until 13 September. For more information visit www.science museum.org.uk/revelations. Admission: £8.

Left: *Ohne Titel*, Dessau, 1925 by László Moholy-Nagy – An example of one of Moholy-Nagy's pioneering and abstract photographs, a process that found the photographer laying objects on photographic paper and exposing the sheet to light

Below: *X-ray of Angelfish and Surgeonfish, 1896* by Eduard Valenta and Josef Maria Eder

it opened in September 2013, but it was put back and is now the fourth to be shown at the space, housed within the Science Museum.

'When we looked at the idea for the exhibition we realised its potential to be something really significant,' says Hobson. 'But in order for that to happen, we needed to secure the international loans that are essential to telling the story in a complete and exciting way. Organising those loans became complicated as it often can be, in terms of us being able to get the right kind of material at the right time. So to ensure we could create the best exhibition and book possible, we decided to shift the order in which we programmed the shows at Media Space.'

Hobson believes that now is the right time for such a show, given Media Space has more than established itself as an important voice in contemporary discussions about photography.

'*Revelations* is quite a radical exhibition, in that it tells a new history of photography, and for me it works better in its current place in the programming; it may have been too much for audiences then, but now is the right time,' he says.

Hobson hopes the accompanying book, edited by Burbridge, will serve as a legacy for the project.

'It's extremely important that our research is remembered and made available in a tangible format after the exhibition,' says Hobson.

'The exhibition is not just a collection of pictures – it's a collection of ideas.'

AP

© NATIONAL MEDIA MUSEUM, BRADFORD / SSPL





Exclusively... **Nikon**



Nikon D750

THE HEART OF **Nikon**

GET A £400
TRADE-IN BONUS
ON A **Nikon D810**
OR KIT



Trade in your DSLR by 30th April 2015 and you can receive up to an extra £400 trade in value on top of our normal offer towards the Nikon D810 or any D810 kit.

Contact us today on:

020 7828 4925

0% OR LOW
INTEREST
FINANCE

No deposit Required
020-7828 4925
For full details



NIKON DIGITAL CAMERAS

Nikon D4S DSLR body.....	£4,395.00	£249.00
Nikon D4S+ AF-S 14-24mm f/2.8G IF-ED Kit.....	£5,675.00	£105.00
Nikon D4S + AF-S 24-70mm f/2.8G IF-ED Kit.....	£5,575.00	£235.00
Nikon D4S + AF-S 14-24mm & 24-70mm f/2.8G Kit.....	£6,845.00	£795.00
Nikon D810 DSLR body.....	£2,295.00	£995.00
Nikon D810 + MB-D12 Grip Kit.....	£2,575.00	£675.00
Nikon D810 + AF-S 14-24mm f/2.8G ED Nikkor.....	£3,575.00	£1,195.00
Nikon D810 + AF-S 24-70mm f/2.8G ED Nikkor.....	£3,475.00	£295.00
Nikon D810 + AF-S 14-24mm f/2.8G & AF-S 24-70mm f/2.8G ED Nikkor Kit.....	£4,750.00	£1,445.00
Nikon MB-D12 Grip for D810.....	£285.00	£485.00
Nikon D750 DSLR body.....	£1,695.00	£1,289.00
Nikon D750 + MB-D16 grip Kit.....	£1,899.00	£399.00
Nikon D750 + AF-S 24-85mm f/3.5-4.5G ED VR Kit.....	£1,999.00	£275.00
Nikon D750 + AF-S 24-120mm f/4G ED VR Kit.....	£2,275.00	£139.00
Nikon D610 DSLR body.....	£1,175.00	£1,199.00
Nikon D610 + MB-D14 Grip Kit.....	£1,365.00	£345.00
Nikon D610 + AF-S 24-85mm f/3.5-4.5G ED VR Nikkor MB-D14 Grip for D610.....	£1,565.00	£1,119.00
Nikon D7200 DSLR body.....	£195.00	£295.00
Nikon D7200 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£939.00	£795.00
Nikon D7200 DSLR body.....	£1,119.00	£1,395.00
Nikon D7100 DSLR body.....	£735.00	£489.00
Nikon D7100 + MB-D15 Grip Kit.....	£950.00	£1,195.00
Nikon D7100 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£875.00	£395.00
Nikon D7100 + 18-140mm f/3.5-5.6G VR DX ED Kit.....	£1,095.00	£725.00
Nikon D7000 DSLR body.....	£475.00	£645.00
Nikon D5500 body only.....	£595.00	£467.00
Nikon D5500 body +18-55mm f/3.5-5.6G VR II DX Kit.....	£675.00	£395.00
Nikon D5500 18-140mm f/3.5-5.6G VR DX Kit.....	£849.00	£419.00
Nikon D5300 DSLR body.....	£475.00	£475.00
Nikon D5300 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£539.00	£3,895.00
Nikon D5300 + AF-S 18-140mm f/3.5-5.6G VR DX Kit.....	£745.00	£1,029.00
Nikon D5200 DSLR body.....	£335.00	£1,639.00
Nikon D5200 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£395.00	£3,799.00
Nikon D3300 DSLR body.....	£329.00	£9,795.00
Nikon D3300 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£385.00	£5,749.00
Nikon D3200 DSLR body.....	£225.00	£6,895.00
Nikon D3200 + 18-55mm f/3.5-5.6G VR II DX Kit.....	£285.00	£12,945.00
Nikon Df + AF-S 50mm f/1.8G Special Edition.....	£2,045.00	£399.00
Nikon Df DSLR body, chrome or black finish.....	£1,895.00	£289.00

NIKON 1 SYSTEM

Nikon 1 V3 10-30mm + Grip Kit.....	£799.00	£335.00
Nikon 1 S1 11-27.5mm Kit.....	£475.00	£219.00
Nikon 1 S1 11-27.5mm + 30-110mm Kit.....	£595.00	£185.00
Nikon 1 AW1 + 11-27.5mm f/3.5-5.6.....	£549.00	£99.00
Nikon 1 AW1 + 11-27.5mm f/3.5-5.6 + 10mm f/2.8.....	£719.00	£545.00
Nikkor VR 6.7-13mm f/3.5-5.6.....	£375.00	£545.00
Nikkor VR 11-27.5mm f/3.5-5.6.....	£149.00	£399.00
Nikkor VR 10-30mm f/3.5-5.6.....	£225.00	£299.00
Nikkor VR 30-110mm f/3.5-5.6.....	£225.00	£1,250.00
1 Nikkor AW 10mm f/2.8.....	£169.00	£1,250.00
Nikkor 18.5mm f/1.8.....	£139.00	£1,250.00
Nikkor VR 10-100mm f/4.5-5.6 PD-Zoom.....	£545.00	£1,250.00
Nikon SB-N7 Speedlight.....	£129.00	£1,250.00
Nikon GP-N100 GPS Unit.....	£99.00	£1,250.00
Mount adapter FT1.....	£199.00	£1,250.00

NIKON COOLPIX

Nikon Coolpix A.....	£849.00
Nikon Coolpix P7800.....	£499.00

AF-S & AF DX NIKKOR LENSES

10.5mm f/2.8G AF DX ED Fisheye.....	£535.00	£901.00
AF-S 35mm f/1.8G DX.....	£139.00	£608.00
AF-S 10-24mm f/3.5-4.5G IF-ED DX.....	£599.00	£615.00
AF-S 12-24mm f/4G IF-ED DX.....	£799.00	£1,227.00
AF-S 16-85mm f/3.5-5.6G ED VR DX.....	£419.00	£325.00
AF-S 17-55mm f/2.8G DX IF-ED.....	£995.00	£597.00
AF-S 18-55mm f/3.5-5.6G VR ED DX.....	£135.00	£743.00
AF-S 18-55mm f/3.5-5.6G VR II ED DX.....	£165.00	£1,425.00
AF-S 18-105mm f/3.5-5.6G VR DX IF-ED.....	£199.00	£1,195.00
AF-S 18-140mm f/3.5-5.6G VR DX ED.....	£399.00	£1,345.00
AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED.....	£565.00	£895.00
AF-S 18-300mm f/3.5-5.6G ED VR DX.....	£619.00	£1,047.00
AF-S 18-300mm f/3.5-5.6G ED VR DX.....	£495.00	£235.00
AF-S 55-200mm f/4.5-6.6G DX ED VR II.....	£279.00	£895.00
AF-S 55-300mm f/4.5-5.6G DX VR.....	£265.00	£1,250.00

AF FX NIKKOR LENSES

14mm f/2.8D AF ED.....	£1,219.00
16mm f/2.8D AF Fisheye.....	£599.00
20mm f/2.8D AF.....	£449.00
24mm f/2.8D AF.....	£359.00
28mm f/2.8D AF.....	£235.00

Prices include 20% VAT. Prices Subject to Change. E.&OE.

TO ORDER TELEPHONE 020-7828 4925

Follow us on: @NikonatGrays



PROBABLY THE WIDEST RANGE
OF NEW & SECOND-HAND
Nikon IN THE WORLD

020-7828 4925

EST. 1985 – THE KIND OF SERVICE OF WHICH LEGENDS ARE MADE

SPECIALISING IN THE EXCEPTIONAL

Photographs by Tony Hurst



NIKON M RANGEFINDER CAMERA - A VERY EARLY EXAMPLE

In 1948 Nikon's very first camera, the Nikon Model One, was destined for only a brief production run. Its 24 x 32mm format proved unpopular with the GHQ of the Occupation Forces under General MacArthur, who would not allow the camera to be exported to the USA because the 24 x 32mm format was not compatible with Kodachrome slide mounts. It was replaced by the Nikon M (the M standing for mutatio – Latin for change or alteration). The M used a 24 x 34mm format, but it was still smaller than the 36 x 24mm employed by Leica. In addition Nikon added the letter 'M' before the serial number which is the only time they ever identified one of their rangefinder cameras. According to factory records, the first Nikon M was camera M609760 assembled in August 1949. The camera is marked "Made in Occupied Japan" on the base, a sign of the times following the 1945 Armistice and the US occupation of Japan which lasted from the summer of 1945 through Spring 1952. The number of this very rare example is M609769, which is possibly the 10th production camera! It is complete with a 5cm f/2 Nikkor-HC collapsible lens.



TO ORDER TELEPHONE
020-7828 4925



Find us on Facebook: www.facebook.com/graysofwestminster

Visit our website: www.graysofwestminster.co.uk



Robert Cornelius

Robert doesn't 'capture moments' or 'save memories' – he prefers to create them instead. He's been taking pictures professionally since 2008, and Photoshopping like his life depends on it since 2003. He's nothing without his magical Photoshopping powers.

www.robertcorneliusphotography.com

Releasing the Messengers

By Robert Cornelius

Photographer **Robert Cornelius** reveals how he turned a shot from day into night...

The goal in all of my images is always to tell a character's story that the viewer can then decipher. I like the idea that they can project their own stories and imagination on to my artwork. When creating this image titled 'Releasing the Messengers', my concept was to have a beautiful sorceress using a couple of giant floating diamonds as some sort of a communicator between worlds. Think of it as a magical crystal-ball-telephone, if you will. These diamonds were also going to be my light source.

Day for night

For this shoot I wanted to attempt a 'day-for-night' shoot – to take the image in broad daylight and then make it look like a night-time scene in post-production. To this end, I was planning to alter the lighting completely in Photoshop. I really enjoy giving myself little challenges like this to stretch my creative muscles and see what I can come up with and how I can overcome the various technical challenges that may arise through the project.

I shot some big fake acrylic gems on location for my communicators, but while

editing later I decided they just weren't working for me. I came across a stock image of the running horses and thought that they would be a much more interesting addition to really flesh out my idea. The trick here was going to be making these dark brown horses into glowing white mystical message-delivering spirits of some kind.

The process

For my main base image I had my model stand on a large rock in the middle of Central Park in New York City. It was about 4pm on an overcast day so the lighting was perfect for what I wanted to try to pull off, thanks to the pleasing soft light.

After I had the face and body position that I wanted, I had her change out of the dress and then fling the garment around several times. I then used these shots of flowing fabric to expand her dress and make it a bit more billowy and impressive once in Photoshop.

I also took a handful of images of the area surrounding her, so I could expand my frame by stitching all the images together, thus making a larger, more detailed image than if I were to have shot her from further away.

ALL PICTURES © ROBERT CORNELIUS, UNLESS OTHERWISE STATED

This shot came from a desire to produce a day-into-night image

KEY IMAGES



The main element of the shot



These horses would be turned into



glowing white in Photoshop



By shooting multiple shots of the dress, it was possible to extend it

Top tip

WHEN attempting a 'day for night' shoot yourself, the flatter your lighting, the easier it is to manipulate later in Photoshop. Direct sunlight is your enemy as the shadows created will give the game away. Obviously you can't control weather, but you can control when you shoot. Try to shoot on overcast days, mornings before the sun comes up, or evenings after the sun is down, but before it gets dark.

STEP BY STEP



1 Developing

I always shoot raw files, so the first step was to develop the file. I decided to turn the red dress and hair pink and also played up the greens a bit, knowing they were going to be made darker and would lose some colour.



2 Expanding the frame

Next, I stitched in several images I had taken of the area around my subject. Using layer masks and the Warp tool when needed to blend the different layers together, you can achieve a seamlessly larger scene.



3 Expanding the dress

Using the Pen tool I selected pieces of the dress from the extra shots I took of it being thrown at different angles. I layered them up, twisting and turning the pieces as I saw fit using the Transform and Warp tools. I also clone-stamped out all the people in the background.



4 Darken background

I isolated the girl and the rock, added new clouds, and darkened the background. I placed one cloud layer set to 40% opacity with a Multiply blending mode (over the entire background), duplicated that layer and set it to Overlay blending mode at 40% opacity. Lastly I filled a layer with black, lowering opacity to 20%.



5 Horses and shading

I placed the horses where I wanted my light source to be, and began to alter my lighting. On a normal layer with a soft opaque brush I painted with black to add in darker shadows on the model and the rock. Then on a layer set to overlay, I added more detailed shadows and highlights, with very precise dodging and burning.



6 More lighting changes

Next, I desaturated and inverted the horses, turned down their opacity to 40% and masked away parts of them that were going to be smoke. I created a vignette by filling a layer with black, setting it to 60% opacity and masking it away a bit from the centre where my light was going to come from.



7 Smoke and detailing

Using some smoke brushes I stamped in the smoke effects around the horses. I built the smoke up one layer at a time, turning and flipping the different pieces to make it look as though it was coming out of her hands and flowing from the horses.



8 Creating horse glow

To make the horses glow and appear brighter, I used a white large soft brush under the horse layers. Then I duplicated and merged the horse layers, set the blending mode to Overlay and applied both an outer glow and inner glow using layer styles. Then I reduced that layer to 70% opacity.



9 Finishing touches and toning

I added a Hue/Saturation adjustment layer set to a purple tone, set it to Soft Light and lowered opacity to 30%. I added a texture layer set to Overlay and lowered the opacity to 10%. Finally, I used the High Pass filter to desaturate and sharpen, and cropped it.

on-linepaper.co.uk

The online paper specialists

Hahnemühle
FINEART

somerset Enhanced
ST CUTHBERTS MILL

CANSON®
INFINITY

MUSEO
DIGITAL FINE ART MEDIA

PermaJet

Fotospeed

ILFORD
GALERIE
PROFESSIONAL INKJET PHOTO RANGE

The whole range in stock for
next day delivery

Bockingford, Somerset
Enhanced, new Photo Satin

Platine Fibre Rag, HiGloss
and the new HD Canvas

Silver Rag, Portfolio and the
super Dmax, Museo Max

Gloss, Pearl, Fine Art papers
and quick delivery

Platinum Baryta and the new
Natural Textured

The whole range at fantastic
web prices

We stock: Canson, Hahnemühle, Permajet,
Epson, Hawk Mountain, Ilford, Innova,
Fotospeed, Somerset, FujiFilm, Kodak,
Museo & Imajet.

50 x A5 Imajet Pre-Scored Fine Satin Matt Cards c/w Envelopes...£12.98

Call 01892 771245 or email sales@onlinepaper.co.uk

[Like us on Facebook](#) for more great offers

FREE UK DELIVERY ON ALL
ORDERS TILL MAY 31ST
CHECKOUT CODE APMY

HOODMAN

Accessories
for the
Digital Age

HoodLoupe 3 - a must for
all digital SLR
owners

Designed to provide glare free LCD
screen viewing in all lighting conditions,
the Hoodman HoodLoupe 3 allows you to
check your histogram, focus and compose
outdoors with certainty. It is worn around your
neck, and when you wish to review your shot,
simply place the Hoodloupe™ on the
image on your LCD. It has a +/-3
diopter compensation &
focusses just like a
binocular eyepiece.

£85.99

£229.99

Serious
about video
using a DSLR?

NEW Hoodman's Custom Finder Kits for video capture and live view fit all DSLR Cameras.
Available either as shown above with the 3 inch HoodLoupe, or specifically for the Canon 5D Mark III,
1D C and 1D X, with the 3.2 inch Loupe. These kits come with the Base Plate, the Loupe with quality
German optics, the 3x Magnifying Eye Cup... kit saves over 10%.
For current HoodLoupe owners, the Base Plate is available on its own for £115.99.

Full range of Hoodman products are listed on our website

PURCHASE BY PHONE
OR ONLINE FROM: **DRK Photographic®**

Unit 7, Devonshire Business Centre, Cranborne Road, Potters Bar. EN6 3JR.
e:sales@thedarkroom.co.uk t:01707 643 953 www.thedarkroom.co.uk

spring shoot

Tuesday 19th May 2015

10am - 4pm

Hamworthy Club
Canford Magna



Cameras, Lenses and
Accessories, Top Brands,
Optics Area, Seminars,
Competitions, Show Deals,
PLUS

Live Studio Workshop,
Birds of Prey,
Big Name Guest Speakers
and Much More!

FREE entry | FREE parking

Hamworthy Club, Magna Road, Wimborne, BH21 3AP

Castle
Cameras



www.castlecameras.co.uk

'Slurpee' waves

By Jonathan Nimerfroh

Jonathan Nimerfroh's shots of frozen ocean waves off the coast of Nantucket went viral around the world. He talks to **Jon Stapley**

These frozen wave photos were taken on 20 February this year, during my daily surf check. When I pulled up to the beach I could see the horizon just looked strange. When I reached the top of the dunes I saw that about 300 yards away from the shoreline the ocean was starting to freeze. I honestly couldn't believe my eyes, I'd never seen anything quite like this. It was actually the sound that I noticed most of all – how silent the ocean was. The frozen waves were slow and solid-looking. It was an amazing sight.

The high temperature that day was around 19°F (-7°C). The wind was howling from the south-west, which would typically make rough or choppy conditions not so good for surfing, but since the surface of the sea was frozen slush, the wind did not change the shape. What resulted was perfect, dreamy slush waves. Most waves were around two

feet with some larger sets slushing through around three foot or waist-high. What an experience to be absolutely freezing on the beach watching these roll in while I mind-surfed them.

The next day I drove up to see if they had melted but beginning that same 300 yards away from shore, the water had frozen solid and there were no waves at all. I've been asking all the fishermen and surfers I know if they have ever seen such a thing and they have all reported that this is a first – a result of it being the coldest winter we've had in 81 years. I guess the people I asked weren't old enough to remember a colder winter than this.

I've been photographing the ocean for as long as I've been a photographer, which is really my whole adult life. It can be the same beach, the same time of day as it was yesterday, but the ocean is always changing. As a surfer and a



© JONATHAN NIMERFROH

photographer, I appreciate the ocean in so many ways: it is my muse, it's my best friend on a bad day, it's always there for me. It's brought me joy and now success with the 'Slurpee Wave' photos (note: a Slurpee is an American drink made from crushed ice). It's honestly something I could never get tired of photographing.

Am I concerned about the future of the ocean? I'm lucky that I live on an island that recycles more than most other towns in the US, and I let that

mentality spill over into all other areas of my life. I comb the beaches here for trash and incorporate it into my artwork for my coastal-inspired marketplace Nantucket Salt. I trade gear with friends and repurpose the things I have. I think a major part of preserving the earth and the ocean we all love is to consume less and to repurpose and reuse what you already have. Not to mention the fact that old things tend to be really cool.



Jonathan Nimerfroh

Jonathan Nimerfroh lives on Nantucket, an island 30 miles off the coast of Massachusetts, USA. Jonathan describes himself as 'obsessed' with the ocean and when not taking photographs of the swells he can be found riding them in all seasons. When his tiny island gets too small, Jonathan loves to travel to exotic places. See more of Jonathan's photography at www.jdnphotography.com



GOING VIRAL

THE EXPERIENCE of having a photo go viral is really surreal. I started with 1,500 Instagram followers and in the course of four days I had 14,000. It might be a cliché to say the response has been overwhelming, but the response has really been overwhelming! In the thick of it, I was gaining about 300 followers on Instagram per hour. I would sometimes just refresh my feed to see the number climb higher and higher like it was a stopwatch. On one day, I literally had to sit down to watch it go from 9,999 to 10,000.

The story has been all over the world: everywhere from South America to Japan. And here at home it's been on *Good Morning America*,

World News Tonight With David Muir, on Yahoo's home page, and a half-page printed in the Saturday edition of *The New York Times*. So many friends sent me screenshots of where they saw it. My dad was even talking about it at a soccer game and a stranger approached him and said, 'Are you talking about those slurpee waves?' The reach of the story has been pretty incredible.

The most killer thing that happened was when pro-skater Tony Hawk reposted my photo on Instagram. And then started following me. He was my idol growing up; I had his posters all over my walls. And now he is following me on Instagram.



Jonathan saw a huge rise in his Instagram followers

Amateur Photographer of the Year Competition

Your chance to enter the **UK's most prestigious competition** for amateur photographers

£10,000 IN PRIZES TO BE WON

HOW TO ENTER

To enter via email, follow the link at the bottom of this page. We need to know where and how you took your image, plus the camera and lens used with the aperture and focal-length details. Remember to include a telephone number and your postal address so we can contact you if you win.

To enter by post, send a covering letter with your image, including the information mentioned above, letting us know if you would like your entry returned to you after judging (please enclose an SAE). Entries should be sent to APOY, Amateur Photographer, 9th floor, Time Inc (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU.

Plan your APOY 2015 year

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Night Life	Low-light photography	7 Mar	29 Mar	25 Apr
Going Abstract	Abstract images	4 Apr	26 Apr	30 May
The Wider Perspective	Creative wideangle	2 May	31 May	27 June
In Focus	Shallow depth of field	6 June	28 June	25 July
Up Close	Macro (insects/flowers/plants)	4 Jul	26 Jul	29 Aug
On the Street	Street photography	1 Aug	30 Aug	26 Sep
Lie of the Land	Landscapes and cityscapes	5 Sep	27 Sep	24 Oct
Shades of Grey	Black & white	3 Oct	1 Nov	28 Nov

How to enter via email: For full details of how to enter via email and for terms and conditions, visit www.amateurphotographer.co.uk/apoy15



This month's prize

Win a Sigma 10-20mm f/4-5.6 EX DC HSM and a Sigma 15mm f/2.8 EX DG Diagonal Fisheye lens

THE SIGMA 10-20mm f/4-5.6 EX DC HSM's super-wideangle capability makes it a powerful tool for both indoor and landscape photography. It is designed to optimise results with DSLR cameras incorporating APS-C-sized imaging sensors. This lens is equipped with an inner focusing system, and the HSM design provides quiet, high-speed autofocus and manual focusing.

The winner will also receive a Sigma 15mm f/2.8 EX DG diagonal fisheye lens. This digitally optimised diagonal fisheye lens is

equipped with multi-layer coating technology that reduces both flare and ghosting. This also ensures an accurate colour balance and high-definition results. With a minimum shooting distance of only 15cm (around 5.9in), this lens has a maximum magnification of 1:3.8. The close-focusing capability, together with a large depth of field, allow close-up photography that covers objects surrounding the photographic subject.

That's a total prize value of £1,279.98 for APOY round three.

Round Three The Wider Perspective

THE WIDER Perspective (Creative wideangle) is the subject for the third round of APOY 2015. It should go without saying, but choosing the right lens for your scene is perhaps the most crucial factor in producing a successful image. The appropriate focal length can serve to obscure as much as it can reveal. For example, a telephoto lens can home the viewer's attention into the subject by removing any extraneous details that may serve to distract the eye.

However, for this round we want you either to

restrict yourself to using a wideangle lens or, if you're feeling brave, try your hand at producing a panoramic view. Any subject is acceptable. You can shoot landscapes, cityscapes, still life or street photography. You could even try using your wideangle lens to bring a little something extra to a portrait photograph. You can find appropriate subjects everywhere.

As always, we have excellent prizes to give away and if you'd like some tips to set you on your way, turn to page 34.

APOY
2015
In association with
SIGMA



Here we see how a wideangle optic can create a dynamic and engaging take on portraiture

Round Three Wideangle

We take a look at some tips and tricks to set you on your way to shooting creative wideangle



© JARROD CASTAING

Cityscapes

WALK through any capital city and it's difficult not to be blown away by the architecture. This is particularly true when you can gain access to a building that offers a sweeping view of the surroundings. A wideangle lens allows you to emphasise just how impressive the scene is. Above is Jarrod Castaing's entry from APOY 2011. Jarrod was standing in the optimum position to include three roads in his shot. However, why not also try shooting city skylines? It's a subject that benefits greatly from pan stitching.



© MATTEO COLOMBO

Small scenes

WE'VE emphasised how a wideangle lens and panoramas can be used to bring out the impressive scale of a scene, but you can also use your wideangle lens to focus on the more intimate details you come across. Take Matteo Colombo's entry (above) from APOY 2011, for example. It's a beautiful and quiet image, yet one that still shows you so much more than a telephoto lens could in this situation.



© NEIL MANSFIELD

Landscapes

WIDEANGLE lenses really are the ideal optic when you're out there facing the sweeping vistas of the natural world. Where a telephoto lens will help you home in on the smaller details of a location, a wideangle will allow you to capture the epic scope of a scene. Wideangle lenses have a greater depth of field at any given aperture than telephotos, meaning you can include more sharp details in the fore, middle and background. This also means you can achieve front-to-back sharpness throughout your image without having to resort to ridiculously small apertures.



© DAVID MARINE

Pan stitches

PAN STITCHES (or panoramas) are fun to produce. Place your camera on a tripod on a flat surface. Set your camera to manual, including the focus. Then pan your image from end to end, making sure you take a

picture at certain increments. You may find you have a number of shapes you can use as guides, but you should also make sure there is some overlap as this makes it easier when stitching your images together later. Then, using Photoshop's Photomerge function, you can produce your panorama.

RULES 1. Entrants may submit only one photograph per month, as an sRGB JPEG file that is 2700-3000 pixels along its longest dimension, an unmounted print (max size 210 x 297mm) or slide (no glass mounts please), in colour or black & white. 2. The entrant's name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDs/DVDs). When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email message must state the round name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. Photos submitted must be your own work, must not be copied, must not contain any third-party materials and/or content that you do not have permission to use and must not otherwise be obscene, defamatory or in breach of any applicable legislation or regulations. If Time Inc (UK) has reason to believe your entry is not your own work or otherwise breaches this rule, your photos will NOT be considered. 5. Photos must not previously have been published in a national UK photography magazine. 6. Copyright of all entries remains with the photographer, but Time Inc (UK), Sigma and their associated group companies reserve the right to use, publish and republish entries in connection with the competition, without payment. 7. By entering this competition you grant permission to Time Inc (UK), Sigma and their associated group companies to reproduce your photos in electronic format and hard copy including for display at an exhibition, in Time Inc (UK)'s Amateur Photographer magazine and on Time Inc (UK)'s and Sigma's websites and social media should they be selected to promote the competition. 8. You grant Time Inc (UK) and Sigma the right to use your name and town or city of residence for the sole purpose of identifying you as the author of your photos and/or as a winner or runner-up of the APOY competition. 9. Each postal entry must be accompanied by a covering letter, including your name, address, telephone number and image/camera details. All submissions must be well packaged in a stiffened envelope (no tubes, please) bearing sufficient postage, and entrants wanting their picture back must include a stiffened SAE stamped of sufficient value for their return. 10. This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income OR £5,000 annually from photography. 11. Employees of Time Inc (UK), Sigma and their families may not enter this competition. Entries are judged by AP staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Overseas winners will be contacted about how to claim their prize, although entrants who live outside the UK who win a prize will be liable for any local customs charges and enter at their own risk. Sigma has the right to substitute a prize for a similar item of equal or higher value if the stated prize is not available. No money can be added to the overall prizes. The overall first prize for the APOY 2015 competition will be to win Sigma products to the value of £2,000 RRP as at the date of notification. 15. Prizes are subject to Sigma standard terms and conditions for its products. Acceptance of a prize is deemed to be acceptance of those terms and conditions. 16. Entries on behalf of another person will not be accepted and joint submissions are not allowed. 17. No responsibility is taken for lost, delayed, misdirected or incomplete entries. Proof of delivery of the entry is not proof of receipt. 18. No purchase is necessary. 19. In the event of a tie, the Editor will choose a winner. The Editor's decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. Time Inc (UK), Sigma or their associated group companies shall not be liable for any loss, damage or injury of any nature howsoever caused, sustained by any entrant under this promotion. However, nothing in these rules shall have the effect of excluding or restricting liability for personal injury, death, fraud or fraudulent misrepresentation caused by the proven negligence of employees or agents of Time Inc (UK), Sigma or their associated group companies. 22. Sigma shall not be liable for any failure to supply the prizes where such failure is caused by any supervening circumstances outside its control which amount to force majeure and which without the fault of either party renders performance impossible or incapable of satisfactory execution. 23. These rules are governed by the laws of England and Wales and any dispute in relation to them shall be subject to the non-exclusive jurisdiction of the English courts. 24. This competition is owned and run by Amateur Photographer/Time Inc (UK) and all competition terms and conditions are bound by Amateur Photographer/Time Inc (UK) rules.

Take your photography to the next level WITH AN SPI COURSE

- Master your camera and hone your photography skills
- Study in your own time and at your own pace
- Receive detailed feedback from an expert photographer



The distance learning was very helpful to me as I cannot commit to regular days in the week. I enjoy the feedback, which is honest and fair but constructive.

Lee Hyett-Powell
Diploma in Digital Photography

Enrol today and get a FREE *Complete Guide to Photography* essential pack*



Including 164-page handbook, 2 tutorial DVDs, Essential Photo Tips Guide and lens cloth

Call 0203 148 4326 or visit WWW.SPI-PHOTOGRAPHY-COURSES.COM

PLEASE QUOTE AP AD WHEN PLACING YOUR ORDER *WHILE STOCKS LAST



Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**



The final version reveals a few more details in the shadowed areas

Picture of the week

The Speech Ferdinand von Korff

Canon EOS 400D, 17mm, 1/20sec at f/2.8, ISO 400

THIS is a cracking picture. I'm not absolutely certain of all the details surrounding the occasion, the location or even whether the people in the scene are related, but there is plenty of information contained in the picture to help us make up the story ourselves. In actual fact, the story doesn't matter, as it is the moment and the situation that we read and recognise – the old man making a speech after dinner, the men waiting for him to finish so they can drink their shots and the wee boy being a bit bored by the adult activity and losing his concentration.

From the angle that Ferdinand has shot this, we could be there ourselves (and I'd rather like

to be) and we can feel a part of the scene. While we listen to the old man praising/ranting/celebrating/memorialising, we can use the time to look around the table to see what we have just been eating.

I love the background and how much we can draw from it: the bare light bulb, the depth created by the people at the edges of the frame, and the respect that the head of the family still retains that he can stand and make everyone wait while he says his bit.

Ferdinand's original was a little contrasty and I thought we'd lost some important detail in the shadows, so I've created a new version that shows what it might have looked like had he



processed the file differently or selected softer settings in his camera. A portrait setting would have worked well for this scene.

It's a wonderful picture, and one I've really enjoyed looking at and being consumed by, so Ferdinand wins my picture of the week award.



Win!

Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk

**BEFORE**

The exposure was opened up to capture the density of the black, but the overall image is too bright

**AFTER**

The shot manipulated to show the effect of using flash, without overexposing the background

Bee Andrew Gustar

Panasonic Lumix DMC-LF1, 40mm, 1/125sec at f/5.8, ISO 320

THERE are many technical issues to overcome before we can create great macro images – and then we have to deal with the subject matter. When photographing beetles, bugs and flying things, we are often going against the grain of nature and trying to see something that is designed to remain hidden. Bees, however, are usually brightly coloured, but they can still present us with a problem because part of their body is covered in a deep black fur that soaks up the light like velvet. Here, Andrew has attempted to get round the density of the black by opening up the exposure, but as you can see, this has created a shot in which the whole scene is simply too bright. Had Andrew exposed ‘correctly’, however, the bee would have been too dark. And that is the problem – getting

the exposure right for both subject and background when they are so different in characteristics and lit with a soft overcast sun.

This is why so many macro workers use flash. A pop of flash can penetrate the darkness of the bee’s fur to light it up and, if directed correctly, leave the background untouched. In effect, what we often need to do is create different illumination levels for the subject and the background, and also different qualities of light that suit the type of objects each light source will encounter.

Here, I’ve quickly created an impression of what the shot might have looked like had Andrew managed to pump light into the bee with a bit of flash without overexposing a background lit only by ambient light. The ability to control light in photography is power.

Power Assisted Flight

Andrew Wood

Nikon D800, 105mm, 1/125sec at f/32, ISO 200

ANDREW is a regular contributor to AP’s photo competitions and has done rather well in the past with his careful compositions and unexpected angles. Here once again he demonstrates the creativity of his imagination and his technical abilities, with a well-laid-out shot that is exposed nicely, is sharp and which makes us sit up and pay attention.

Unfortunately, there are good ways of making us pay attention and ways that are, well, less good. This shot focuses our attention in the same way that a bank robber might acquire the undivided consideration of the lady behind the desk. While I admire Andrew’s neat use of bright colours against a neutral background, which makes the subject stand out immediately, I am also somewhat horrified at the prospect of one of God’s more beautiful creatures being sent 180 yards down the fairway to land like tattered confetti on a manicured green. As much as the shot is an interesting idea, it is also slightly obscene, and its (I think) unintentional theme of destruction will appeal to no one.

It is very easy when we are working away at an idea that involves some photographic mastery, to forget to sit back and see what exactly we are creating. I know myself that I can get carried away with something for hours only for my wife to walk by and casually point out that what I’ve been striving for is plain boring. I suspect that Andrew got caught in the same trap here. Photographically very well done, but aesthetically unfortunate – something that is very easy to do and not always easy to see.



A ‘good’ photograph but aesthetically unfortunate

Damien Demolder is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people

I WOULD LIKE TO SUBSCRIBE TO AMATEUR PHOTOGRAPHER AND SAVE UP TO 36%

Pay only £23.99 per quarter by UK Direct Debit **SAVING 36% on the full price of £37.64**

BEST DEAL

2 year UK credit/debit card subscription, paying just £192.49, saving 36% off the full price of £301.10

1 year UK credit/debit card subscription, paying just £104.99, saving 30% off the full price of £150.55

OVERSEAS SUBSCRIBERS SAVE UP TO 24%.

Visit www.amateurphotographersubs.co.uk/15G and select your country from the drop down OR call +44 (0)330 333 4555 and quote code 15G

Your Details

Mr/Mrs/Ms/Miss: Forename:

Surname:

If you would like to receive emails from Time Inc. (UK) Ltd. and Amateur Photographer containing news, special offers, product service information and, occasionally, take part in our magazine research via email, please include your email below.

Email:

Address:

Postcode:

Country:

Home Tel No (inc. area code):

Would you like to receive messages to your mobile from Time Inc. (UK) Ltd. and Amateur Photographer containing news, special offers, product and service information and take part in our research? If yes, please include your mobile phone number here.

Mobile No:

Date of Birth: D D M M Y Y Y Y

CHOOSE FROM 3 EASY WAYS TO PAY

1. I enclose a cheque made payable to Time Inc. (UK) Ltd., for the amount of £ _____

2. Please debit my: Visa VisaDebit MasterCard Amex Maestro (UK only)

Card No:

Maestro: (UK only)

Expiry Date: / Start Date: / (Maestro only)

Signature: _____ Date: _____

I am over 18

3. Pay £23.99 per quarter by Direct Debit (complete your details below).

Instructions to your bank or building society to pay by Direct Debit



For office use only Originator's Reference - 764 221

Name of Bank:

Address of Bank:

Postcode:

Name of Account Holder:

Acct No: Sort Code:

Please pay Time Inc. (UK) Ltd., Direct Debits from the account detailed on this Instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with Time Inc. (UK) Ltd. and if so, details will be passed electronically to my bank or building society.

**Send coupon to: Amateur Photographer Subscriptions,
FREEPOST RTKA-YLJG-HAAK, Time Inc. (UK) Ltd, Rockwood
House, 9-16 Perrymount Road, HAYWARDSHEATH, RH163DH
(No stamp required)**

Offer open to new subscribers only. Direct Debit offer is available to UK subscribers only. Please allow up to six weeks for delivery of your first subscription issue (up to eight weeks overseas). The free digital version can be withdrawn at any time during the subscription period. The full subscription rate is for 1 Year (51 issues) and includes postage and packaging. If the magazine ordered changes frequency per annum, we will honour the number of issues paid for, not the term of the subscription. Offer closes 30.04.2015. For full terms and conditions, visit www.magazinesdirect.com/terms. For enquiries from the UK please call: 0330 333 4555, for overseas please call: +44 (0)330 333 4555 or e-mail: magazinesdirect@quadrateksubs.com. Calls to 0330 numbers will be charged at no more than a national landline call, and may be included in your phone providers call bundle. The Rewards scheme is available for all active print subscribers of magazines published by Time Inc. UK, free of charge. It is also available to digital subscribers as long as the subscription has been purchased directly through the publishers at magazinesdirect.com. Only the recipient of the subscription is entitled to access Rewards. While most offers are only available in the UK, some will be open to subscribers based overseas. Full terms and conditions are available at mymagazinerewards.co.uk. Amateur Photographer, published by Time Inc. (UK) Ltd, will collect your personal information to process your order. Amateur Photographer and Time Inc. (UK) Ltd, would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer not to hear from me Inc. (UK) Ltd. Time Inc. (UK) Ltd, may occasionally pass your details to carefully selected organisations so that they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer not to be contacted Time Inc. (UK) Ltd, who publish Amateur Photographer would like to send messages to your mobile with offers from carefully selected organisations and brands, promoting and researching their products and services. If you want to receive messages please tick here Time Inc. (UK) Ltd, would like to email you with offers from carefully selected organisations and brands, promoting and researching their products and services. If you want to receive these messages please tick here

CODE: 15G

- **SAVE MONEY ON THE COVER PRICE EVERY WEEK**
- **NEVER MISS AN ISSUE**
- **ENJOY CONVENIENT HOME DELIVERY**
- **GO DIGITAL; IT'S FREE – EVERY SUBSCRIPTION COMES COMPLETE WITH A FREE TRIAL DIGITAL VERSION – FOR iPAD AND iPHONE.**
- **GET EXCLUSIVE EXTRAS WITH REWARDS EVERY MONTH**



**NEW!
Monthly extras.
Exclusive for
subscribers.**

Subscribe today and join Rewards for free to get even more from your magazine. Handpicked offers, unique giveaways and unmissable prizes – exclusive for subscribers.

Join Rewards at amateurphotographer.co.uk/rewards

Rewards

0330 333 4555

Quote code 15G

7 days a week from 8am to 9pm (UK time). Overseas: +44 (0)330 333 4555

Subscribe and

SAVE UP TO 36%



amateurphotographersubs.co.uk/15G



Complete the
coupon opposite

THE DIRECT DEBIT GUARANTEE • This Guarantee is offered by all banks and building societies that accept instructions to pay Direct Debits • If there are any changes to the amount, date or frequency of your Direct Debit Time Inc. (UK) Ltd. will notify you 10 working days in advance of your account being debited or as otherwise agreed. If you request Time Inc. (UK) Ltd. to collect a payment, confirmation of the amount and date will be given to you at the time of the request • If an error is made in the payment of your Direct Debit, by Time Inc. (UK) Ltd. or your bank or building society you are entitled to a full and immediate refund of the amount paid from your bank or building society – If you receive a refund you are not entitled to, you must pay it back when Time Inc. (UK) Ltd. asks you to • You can cancel a Direct Debit at any time by simply contacting your bank or building society. Written confirmation may be required. Please also notify us.

Accessories

Useful gadgets to enhance your photography, from phones to filters...

Think Tank Photo Urban Approach

● From \$119 (around £81) ● www.thinktankphoto.com

Callum McInerney-Riley tests an all-black messenger bag designed for mirrorless camera systems

At a glance

- Subtle all-black design with BGG leather detailing
- Stylish and ergonomic
- Designed to fit CSC kit with lenses
- Inner pockets for 8in tablet and personal belongings

THINK Tank has just released a new series of Urban Approach backpacks and messenger bags for mirrorless cameras. The messenger bag comes in two different sizes: 5 and 10. The former will house up to a large-sized CSC with lens attached, plus up to three extra lenses and a 8in tablet, while the 10 has space for an additional lens and a 10in tablet.

The styling is minimal, with an entirely black exterior, matt black leather accenting across the front, and a durable woven nylon fabric on the front flap and underside. The bag is also coated in a waterproof DWR (durable water-repellent) coating, though there's also a seam-sealed rain cover in case users get caught in the rain.

Two large dividers spit the main compartment into three, with extra, small Velcro dividers allowing users to store multiple lenses in each section. A tablet can be stored at the back, while the frontside has a large pouch for storing accessories and personal belongings.

Verdict

Though not extensively padded, the Urban Approach bag does a reasonable job of protecting kit. It's comfortable to carry over one shoulder, and the strap is soft and breathable. The bag easily took an Olympus OM-D EM-5 Mark II with a small prime attached, plus three further small primes and a pro zoom. The bag is of exceptional quality and clearly built to last.



ALSO CONSIDER

Ona Leather Prince Street

Around £239, www.onabags.com

A great, but expensive, option, this messenger bag will house a large amount of kit, is heavily padded, and looks subtle and stylish.



Think Tank Photo Mirrorless Mover 20

Around £40, www.thinktankphoto.com

Similar in size (but not styling) to the Urban Approach bag and made of the same high-grade materials.



LowePro Event Messenger 100

£37, www.lowe-pro.co.uk

An inexpensive messenger bag with enough space for a small compact system camera and a couple of lenses. Comes in a choice of black or mica – a type of muted greyish green.



Amateur Photographer

The latest photography kit and technique at your fingertips



Canon Lens Guru

● Free ● www.canon.co.uk

YOU'D be forgiven for thinking the Canon Lens Guru app is solely about lenses – just from its name – but it is quite a bit more than that. In fact, it's a very useful app for all amateur photographers, especially those that are just starting out. The opening section is a learning hub, which has downloadable video tutorials on various aspects of photography. These include guides on macro, portrait, sports and wildlife, among other things. The second section has example pictures of varying subject matter, with the app informing users which lenses would be ideal for capturing these types of images.

The final section is a guide on lenses that are available from Canon: landscape, macro, architecture and more. For those looking to invest in new glass for their Canon DSLR system, it's useful to get an overview of what's out there and get the assurance of exactly what you need.

Equally, for any other DSLR owners, regardless of brand, the app still teaches fundamentals about what kit is best suited for what situations. While the acronyms may not be the same, similar functions will be available on lenses from other manufacturers. The app is free and available on both Android and iOS devices from either the Apple App or Google Play stores. **Callum McInerney-Riley**



Tutorial videos explain various aspects of photography

More great pictures
More technique
More opinion
More inspiration

- Download online, enjoy offline
- Buy from the comfort of your own home
- Available the day the magazine goes on sale
- Missed an issue? Simply download a back copy

Try it today

www.amateurphotographer.co.uk/digital-edition

Download on the
App Store

Google play

kindle fire

nookTM

zinioTM

At a glance

- 28-million-pixel, APS-C CMOS sensor
- Samsung NX lens mount
- ISO 100-51,200 (extended)
- 3in, 1.04-million-dot tilting touchscreen
- 9fps continuous shooting
- 4K video recording (with 1.7x crop)
- Price £599 with 16-50mm lens



Samsung NX500

The **NX500** places the NX1's impressive 28-million-pixel sensor into a compact body. **Andy Westlake** finds out whether it's a wolf in sheep's clothing

For and against

+	Excellent image quality – high resolution and low noise
+	Impressive autofocus – fast and accurate
+	Extensive video recording options, including 4K
-	Small, fiddly control dials
-	OLED screen can be difficult to see in bright light
-	No electronic viewfinder option

Where in the range

**Samsung NX30**

Price £530
with 18-55mm lens
The SLR-style NX30 has a clever tilting viewfinder and fully articulated screen, but is based around an ageing 20.3-million-pixel sensor

**Samsung NX3000**

Price £260
with 16-50mm lens
Superficially similar in design to the NX500, this entry-level model also uses the older 20.3MP sensor

Data file

Sensor	28-million-pixel, APS-C CMOS
Output size	6840 x 4320 pixels
Focal length mag	1.5x
Lens mount	Samsung NX
File format	Raw (SRW), JPEG, raw + JPEG
Shutter speeds	30-1/6000sec + bulb
ISO	ISO 100-51,200 (extended)
Exposure modes	PASM, auto, scene
Metering	Multi, centreweighted, spot
Drive	9fps
Movie	4K (DC24p or UHS 30p)
Viewfinder	None
Display	3in, 1.04-million-dot tilting AMOLED touchscreen
Focusing	205-point phase detection, 209-point contrast detection
Memory card	SD, SDHC, SDXC
Dimensions	120 x 64 x 43mm
Weight	330g (with battery and card)

Samsung was the third manufacturer to bring a compact system camera to market, with the NX10 in early 2010, not all that long after Panasonic and Olympus with their Micro Four Thirds models. But despite offering good value for money and an increasingly impressive lens range, the NX system has never quite managed to catch photographers' imaginations in the way that others have. With somewhat bland 'me-too' designs, Samsung has previously offered little to make its cameras stand out from the crowd, and persuade photographers that it understands what they need and want.

With the launch of the NX1 late last year, however, things have changed. This hugely capable

Samsung's NX lens range covers most eventualities. This image was shot using the excellent NX 60mm f/2.8 OIS Macro



SLR-style model has a clever sensor design that combines high image quality with remarkable continuous shooting and autofocus capabilities, not to mention 4K video recording. Indeed it impressed us sufficiently to win our Innovation of the Year award this year. Now Samsung has placed the same sensor into a small, relatively inexpensive and more compact, rangefinder-style body. The result is the NX500.

Superficially, the new model looks much like its predecessor the NX300, which we liked well enough when we reviewed it back in 2013. But aside from the new sensor and an updated DRIME Vs processor, there are a couple of less obvious, but still useful changes. Samsung has added a

second control dial, supplementing the small one on the top-plate with an equally little one on the back. It may look like a minor change, but having twin dials always makes the camera more pleasant to use if you like to take control over exposure settings. The rear screen also now tilts up 180° to face fully forwards, pandering to the selfie generation.

Features

Even a passing glance at the specification sheet reveals that the NX500 is an exceptionally well featured camera. Indeed, Samsung's biggest problem may well lie in persuading potential buyers that this relatively unremarkable-looking model can – on paper – outperform anything

else at its price point, including DSLRs. That 28-million-pixel sensor offers the highest resolution available for APS-C cameras; you'd have to spend double the money to surpass it. This is backed up by 14-bit raw recording in single-shot drive mode, to record the maximum image data deep into the shadows.

The sensitivity ranges up to ISO 25,600 as standard, and ISO 51,200 when extended, with the sensor's backside-illuminated design giving it an advantage at higher settings. Tucked away in the menu is a state-of-the-art auto ISO program that allows the user to specify not just the maximum allowable sensitivity, but also a minimum shutter speed (from 1sec to 1/1000 sec). Alternatively,

the camera can set the minimum speed based on the focal length of the lens in use, but with a user-selectable bias towards slower or faster speeds depending on their preferences. Auto ISO can even be used in manual mode, and combined with exposure compensation to control the image brightness. This is all incredibly flexible, and matched by few other brands.

When it comes to continuous shooting, the NX500's DRIME Vs processor is slimmed down compared to the NX1's DRIME V, but it's still powerful enough to support nine frames per second for up to 40 shots in JPEG mode, although only five shots in raw format. The sensor's on-chip phase detection means it can

► track focus on a moving subject while shooting at this rate too. Indeed, autofocus is essentially the same as on the NX1, with a hybrid phase and contrast-detection system that covers practically the entire image area. Naturally, face detection is available for portrait shooting, along with rather gimmicky smile-shot and wink-shot shutter release modes.

Other features include a multi-shot in-camera, high dynamic range mode to deal with extremely high-contrast scenes, although this is JPEG only. Alternatively, Samsung's Smart Range+ mode can render more of the dynamic range captured by the sensor in the camera's JPEG output. There's also a highly customisable intervalometer mode, with the option to make a full HD time-lapse movie in-camera.

Naturally, a whole range of image-processing options is on offer, including vivid, portrait, landscape and retro modes, and a very attractive black & white mode labelled Classic. JPEG shooters can further indulge themselves with vignetting, miniature, and partial colour effects too. For raw shooters, a copy of Adobe Lightroom is included in the box, which adds greatly to the overall value.

This being Samsung, a full array of connectivity options is built-in. As usual it has built-in Wi-Fi for connection to a smartphone or tablet, allowing image sharing and remote control, with easy NFC-mediated set-up simply by the tapping devices together. But in a feature unique to Samsung, it can do all the same things using a less power-hungry, shorter-range Bluetooth connection. I found that



The NX500's standard colour mode is accurate, if a little muted



'The NX500 is capable of recording loads of detail at low sensitivities, while delivering very good high ISO shots too'

both methods worked very well with my Samsung tablet, but the camera would only talk to my iPhone 4S over Wi-Fi.

Video

The NX500's headline video feature is undoubtedly its ability to record at 4K resolution direct to the SD card, at 4096 x 2160 pixels and 24fps or 3840 x 2160 pixels and 30fps, using the same space-efficient H.265 codec as the NX1. Unlike with the NX1, however, the 4K video is read-only from the centre of the sensor, giving a considerable 1.68x field-of-view crop. This is great for shooting distant subjects such as sports, but problematic if you want to record sweeping vistas. Fortunately, Samsung allows you to preview the cropped view before you start recording by pressing the Custom/Delete key.



Most users will probably still prefer to shoot in full HD, and here the NX500 is capable of 60, 30 or 24fps recording at 1920 x 1080-pixel resolution. High-speed and slow-speed recording modes are also included.

Full manual control is available during movie recording – you can change shutter speed, aperture, ISO, and exposure compensation, and pull focus from one subject to another using the touchscreen. A zebra-pattern display can be used to warn of overexposure, and a peaking display used for manual focusing. The only real disappointment, given all this, is the inability to plug in an external microphone.

The quality of 4K footage is superb – it's noticeably cleaner and more detailed than the camera's full HD output when viewed on my full HD TV. But it also takes up about twice as much card space, and currently is far more difficult to edit. So for casual shooting, these are a couple of good reasons to stick to full HD.

Screen

The NX500 has one single viewing option, an OLED touchscreen that tilts downwards for overhead shots, upwards for use as a waist-level finder, or forwards to put the camera into selfie mode. It's easy to dismiss this as a gimmick, but personally I like tilting screens for everyday shooting. They're great for unobtrusive street photography, and don't get between you and



The bundled 16-50mm kit lens is a capable performer given its compact size, with a useful 24mm (equivalent) wideangle view

your subjects when shooting portraits.

The display is clear and detailed, and its colour rendition is accurate. It works pretty well when shooting indoors or in subdued light, but it can be difficult to see in bright sunlight, even with the brightness turned right up as high as it will go. Unfortunately, there's no option for an electronic viewfinder.

Build and handling

Despite its fashionable two-tone black-and-silver finish, the NX500 is a fairly ordinary-looking camera, and lacks the stylish appeal of competitors such as the Olympus Pen E-PL7. Most of the body is covered with a rubberised,



textured coating, which combined with the curvaceous handgrip and subtle thumb 'hook', makes the camera comfortable to use and feel unusually secure even when held one-handed. The plastic base-plate is colour-coordinated with the main body, offset by the silver top-plate.

The NX500 has a decent array of buttons and dials, which combined with the clear touchscreen make it quick and easy to use. Crucially, the touch controls mostly complement, rather than replace the physical ones. So while it's quickest and easiest to select the autofocus point using the screen, for example, this can also be done using the OK button and the D-pad. There's a decent element of customisation on offer too, with three user-configurable

buttons and the ability to define exactly how you want the two command dials to work in each exposure mode. This means most photographers should be able to set the camera up to their liking.

One feature that does require the touchscreen is the ability to bias the metering separately from the focus point, in a fashion that will be familiar to smartphone users, by pressing down on the screen and dragging the metering area away from the AF area. This can be really useful in high-contrast situations if you want to focus on a dark subject but expose for the highlights.

My main criticism of the NX500 with regards to handling lies with the twin command dials, which are both decidedly ➤



Focal points

The NX500 packs an impressive array of features into its compact body

Fn Menu

Pressing the Fn button brings up an on-screen display that allows key settings to be changed quickly and easily.

iFn button

Found on most NX lenses, this allows shutter speed, aperture, exposure compensation, ISO and white balance to be set via the lens ring.

Power zoom

The included 16-50mm lens zooms electrically rather than mechanically, using either the ring at the front or buttons on the side of the barrel.

Hotshoe

The NX500 has no built-in flash, but ships with a small slide-on unit. When mounted it blocks the screen from facing fully forwards.

Mobile button

A dedicated button on the top-plate activates Wi-Fi or Bluetooth for image sharing and remote control.

Custom modes

Multiple custom modes can be saved to the 'C' position on the mode dial, and given user-specified names.



Battery

The BP1130 battery is rated for 390 shots per charge, which is pretty good for a small CSC. It's recharged in-camera.

Connectors

A door on the handgrip conceals micro-HDMI and micro-USB ports, with the latter used for charging the battery.





Samsung's Picture Wizard controls include an attractive Classic mono mode

small and fiddly, with rather imprecise clicks. They don't hinder shooting as such, but they make it a less enjoyable process than it could be. Fortunately, help is at hand in the shape of Samsung's excellent iFn control system. Pressing a button on the side of most lenses cycles through the main exposure settings and allows you to change them using the lens control ring (which on most iFn lenses is the manual focus ring). The more I used the NX500, the more I found myself preferring this method of control.

Performance

With the same 28MP sensor as the NX1, the NX500 delivers similarly excellent image quality. It's capable of recording loads of detail at low sensitivities, while delivering very good high ISO shots too. The default colour JPEG rendition is attractive enough, erring on the side of accuracy rather than punchiness and saturation. However, blue skies tend to be understated, and don't have the kind of rich, crowd-pleasing appeal that you get from the likes of Olympus. Auto white balance gets things right more often than wrong, and there's a specific mode to maintain warmth under artificial light.

Metering tends to be fairly conservative, giving well-judged results on bright days but with a habit of underexposing in duller weather. However, the camera provides an accurate preview of how shots will turn out, so it's easy enough to dial in some exposure compensation to fix this.

The 16–50mm f/3.5–5.6 lens that comes with the camera is a decent enough performer,

although as with similar compact power zooms, some compromises have been made to achieve its size and price point. It's very sharp in the centre at its optimum apertures around f/5.6–8, but has a tendency towards soft edges, especially at the long end. However I'd happily accept this as the price for its light weight and portability.

Autofocus

In a word, the NX500's autofocus system is excellent. With a hybrid system of 205 phase-detection and 209 contrast-detection focus points that cover 90% of the image area, and the ability to track focus while shooting at 9fps, I found it rarely misses a shot. During the course of this review, I pointed it at oncoming trains and erratically moving drones, and it managed to track focus almost all of the time, only losing focus when the subject drifted well off-centre. This makes the NX500 one of the best in its class, with only the Sony Alpha 5100 and Nikon 1 system cameras able to match it.

For static subjects, the AF area can be placed almost anywhere within the frame by a tap on the screen, and focus with unerring accuracy. With moving subjects I preferred to let the camera choose the AF area, and found that it usually made the right decision, although it's important to first activate AF with the subject in the centre of the frame.

In manual-focus mode, the NX500 inherits one of Samsung's most annoying quirks – it will only ever give a magnified view in the centre of the frame. However, its peaking display works very well, giving an accurate depiction of what's likely to be sharp.

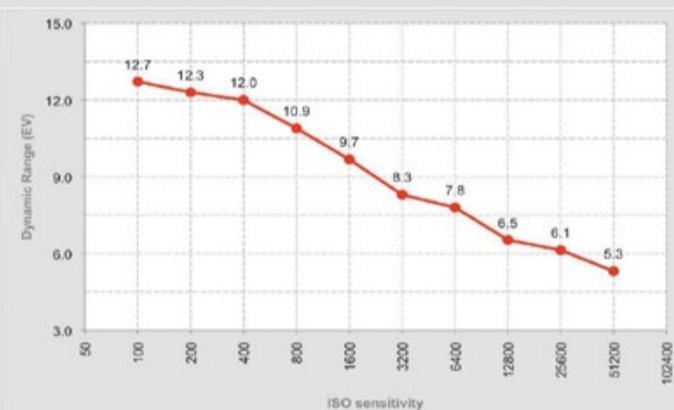
AP

Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

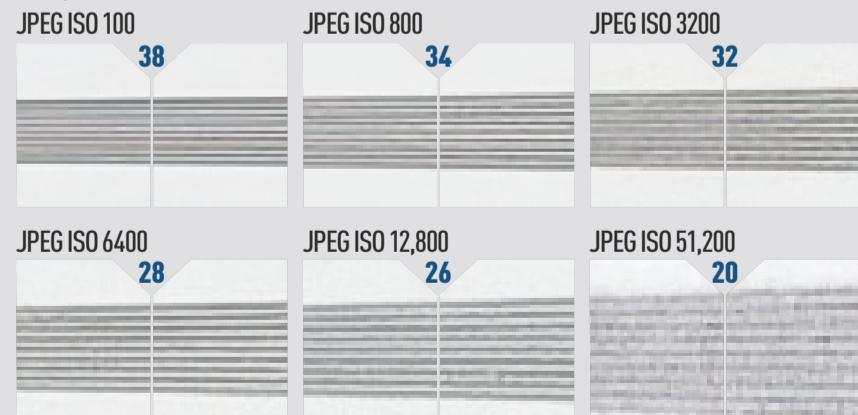
WITH the same sensor as the hugely impressive NX1, the NX500 gives excellent image quality that's at least as good as any other APS-C camera, regardless of price. In fact, you'd have to spend several times the money to clearly surpass it. Resolution is superb at low ISOs, while noise is kept well under control at higher sensitivity settings. I would be perfectly happy shooting at up to ISO 1600 as a matter of course, and to use ISO 3200 and 6400 where the situation demanded it. Even at ISO 12,800 the image quality isn't too bad, although at this point it's probably best to shoot raw and apply your own processing. Here Samsung deserves credit for including a copy of Adobe Lightroom, which is much better than most bundled raw processors. As always, the highest settings are best used only when light levels are so low that there's no other choice.

Dynamic range



Just as we saw with the NX1, the NX500's sensor gives impressive results in our Applied Imaging tests. This comes despite its high pixel count, and presumably thanks to its back-illuminated design. At ISO 100 it delivers a dynamic range of 12.7EV, which is excellent for an APS-C sensor, indicating that there should be plenty of detail recoverable from raw files deep into the shadows. It continues to give very good results up to ISO 800, but drops off thereafter, with the top three sensitivities giving particularly low readings.

Resolution



With its 28-million-pixel sensor, the NX500 can record stacks of detail, reaching 3800lph on our resolution test chart at ISO 100. It drops off relatively slowly as the ISO is raised, to about 3400lph at ISO 800 and 3200lph at ISO 3200. Beyond this point noise has an ever-increasing impact on fine detail, but while ISO 6400 still looks reasonably clean, and even ISO 12,800 doesn't look too bad in these test chart shots, there's a very significant resolution drop at the highest ISO sensitivity settings.

Our cameras and lenses are tested using the industry-standard Image Engineering IQ-Analyser software. Visit www.image-engineering.de for more details

Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.

JPEG ISO 100



JPEG ISO 800



JPEG ISO 3200



JPEG ISO 6400



JPEG ISO 12,800



JPEG ISO 51,200



The NX500 gives extremely clean images at base ISO, and there's barely any impact of noise up to ISO 800, with just the faintest blurring of the finest pixel-level detail. At ISO 3200 we start to see more obvious loss of detail in fine textures and shadow regions, although this will probably only show up in large prints (16 x 12in, or A3+). From ISO 6400 onwards, noise becomes increasingly problematic: fine textures blur away, most shadow detail disappears, and colour rendition visibly deteriorates. At ISO 12,800, luminance noise starts to get completely out of control, and noise reduction destroys any subtle colour gradations. The top two sensitivities are very noisy indeed, with little detail or colour, so are best left alone unless there's no other choice.

The competition



Sony Alpha 5100

Price £349 with 16-50mm lens

Sensor 24MP APS-C

ISO 100-25,600

The unremarkable-looking Alpha 5100 is a veritable powerhouse of a camera, with a similarly sophisticated AF system to the NX500, a 24MP APS-C sensor, and impressive video features, although no 4K. The price is extremely competitive too.

Nikon 1 J5

Price £429 with 10-30mm lens

Sensor 20MP 1in

ISO 100-12,800

Nikon's latest CSC is a particularly compact model, due to its use of a smaller 1in-type sensor (which means poorer high-ISO image quality). It can shoot at 20fps with autofocus tracking, and 60fps with focus fixed. It also offers 4K video recording, but only at 15fps.

Fujifilm X-A2

Price £399 with 16-50mm lens

Sensor 16MP APS-C

ISO 100-25,600

This entry-level model has enthusiast-friendly twin dial control and excellent image quality, with particularly attractive colour rendition. It also gives access to Fujifilm's superb but pricey X-mount lenses. It's a great choice for stills.

Our verdict

WHEN Samsung told us it planned to put the NX1's sensor into a smaller, cheaper camera, we were pretty excited at the prospect, and the NX500 goes a long way towards meeting our expectations. It offers excellent image quality, incredibly sophisticated autofocus, and rapid continuous shooting in a design that's compact enough to fit into a small bag and carry around all day. In many ways it's the perfect family camera – simple enough in auto mode that anyone can use it, but with a full range of creative control for the enthusiast photographer, and without the bulk of an SLR.

It may not be the prettiest camera in the world, but the NX500 handles well, and is fast and slick in operation. The handgrip is worthy of mention, as one of the most comfortable I've used on a camera this size. The good range of physical controls should please enthusiast photographers, although I'm not a

fan of the tiny, recessed and imprecise main dials. Meanwhile, the touchscreen adds useful features like touch-focus, and should make the NX500 more approachable to less experienced users who are more familiar with smartphones.

My biggest concern is the OLED screen's poor visibility in bright sunlight, which requires its brightness to be turned up to the maximum in the menu for it to be usable at all. On a camera of this price, it's also a shame that there's no option to use an add-on electronic viewfinder, which would be especially welcome when shooting with longer lenses.

Overall, the NX500 is a hugely capable camera that can deliver great results. However, it does face very strong competition from other compact CSCs, some of which offer similarly sophisticated autofocus and/or built-in EVFs. Even so, it's an excellent alternative to the more established brands.

**Amateur
Photographer**
Testbench
Recommended
★★★★★



FEATURES	8/10
BUILD & HANDLING	8/10
METERING	7/10
AUTOFOCUS	9/10
AWB & COLOUR	8/10
DYNAMIC RANGE	9/10
IMAGE QUALITY	9/10
VIEWFINDER/LCD	7/10

Nikon's electromagnetic diaphragm enhances the stability of auto exposure during continuous shooting



Lightweight marvel

At a glance

- 16 elements in 10 groups
- 1.4m minimum focus distance
- 9 aperture blades
- 77mm filter thread
- 89 x 147.5mm
- 755g
- Price £1,639

Full-frame telephoto primes don't need to be big, bulky and expensive, as **Phil Hall** discovers with Nikon's new **AF-S Nikkor 300mm f/4E PF ED VR**

While many of us would love a fast 300mm f/2.8 lens in our photographic arsenal, the cost, and often size, can make this prohibitive. Manufacturers recognise this and tend to offer a more affordable and compact f/4 version to meet these demands.

However, Nikon's AF-S Nikkor 300mm f/4D IF-ED lens has been in its lens line-up for as long as I can remember (15 years to be precise) and has been crying out for an update. Especially when you consider its f/2.8 stablemate has seen a couple of iterations and improvements in its own

lifetime, so the arrival of a new 300mm f/4 is very welcome.

The AF-S Nikkor 300mm f/4E PF ED VR is a completely new design and offers a number of improvements over the lens it supersedes. Wanting to give the lens a good workout, I headed to Norfolk and spent the afternoon with top wildlife photographer David Tipling in the search of barn owls and brown hares.

Specification

One of the key selling points of CSCs is the compact size of many of their optics, particularly those designed for Micro Four Thirds cameras; it seems this hasn't gone unnoticed by Nikon, because what strikes you most about the new 300mm lens is its size and weight. It is 30% shorter than the optic it

replaces, and an impressive 680g lighter, weighing only 755g, making it the lightest 300mm full-frame, fixed-focal-length lens available today. This is in part thanks to the inclusion of a Phase Fresnel element, which helps to manage these dimensions and reduce chromatic aberrations. This gives the lens an entirely different construction to its predecessor, with 16 elements in ten groups compared to the previous ten elements in six groups.

Another welcome addition is Nikon's Vibration Reduction anti-shake system, claimed to allow handheld shutter speeds up to 4.5EV slower than normal while still achieving sharp shots. There's also the inclusion of a sport mode that we first saw on the AF-S Nikkor 400mm f/2.8E FL ED VR.



Designed for shooting moving subjects (including when panning), it delivers a smoother display in the viewfinder as well as enabling a faster burst when shooting.

The lens also features Nikon's electromagnetic diaphragm (hence the E designation in the name), which delivers highly accurate control of the nine rounded diaphragm blades, giving enhanced stability of auto exposure during continuous shooting.

One thing that grates a little is the omission of a tripod collar – the RT-1 tripod collar ring is sold separately. You could argue that with a lens this lightweight a tripod collar is unnecessary but it seems a touch stingy when you consider the price of the lens.

Build

Nikon has made every effort to make this lens as lightweight as possible – with the exception of the metal lens mount and filter thread, the rest is plastic. That said, it looks the part and is finished with Nikon's 'splatter' effect, delivering a nice feel in the hand.

There's a large, one-touch rubberised manual focus ring for quick focusing, and while the lens isn't fully weather-sealed, the lens mount includes a rubberised gasket to prevent dust and other unwanted elements making their way into the camera.

Unlike its larger f/2.8 siblings, this 300mm f/4 lens features a 77mm filter thread on the front, so filters can be attached directly should you wish to protect the front element with a skylight or UV filter.

In use

I opted for a D7100 for the afternoon over a full-frame body for the simple fact that it would give me a bit more reach. When you consider the 450mm focal-length equivalent, the combination of the new 300mm and D7100 is a very neat little package. The lens is only a touch bigger than the 24-70mm f/2.8 I had in my bag, and a little bit lighter. I found the combination balanced nicely and I didn't really miss a vertical grip, while its small

form factor makes it a joy to handhold for long periods – try doing that with a 300mm f/2.8!

The proportions made it easy to track both barn owls and brown hares, opting for back-button focusing to lock on and maintain focus, while the VR stabilisation did a solid job. I tried to keep shutter speeds as high as I could, but when the light was failing the stabilisation didn't disappoint.

Final thoughts

While not cheap, £1,639 for the AF-S Nikkor 300mm f/4E PF ED VR looks like a bargain when you compare it against the cost of the f/2.8 version, at just over £4,000. There will be occasions when the wide and fast f/2.8 aperture offered by the more exotic optic will be desired (including when using teleconverters), but the f/4 lens has its own advantages. Its size makes it easier to handle and carry for long periods, and the practicalities of being able to pack it away in your kit bag make it that bit more appealing. While there may be times when 300mm f/2.8 lens has to stay at home due to weight or luggage restrictions, the f/4 version will happily fit in a snug compartment in your camera bag.

This is a lens that will appeal to enthusiasts and also be used by a host of professionals looking for a high-quality and lightweight telephoto zoom.

AP

Autofocus

The 300mm f/4 impresses with its accurate autofocus and Silent Wave Motor

I tried the 300mm f/4 on both a D7100 and D750 and was incredibly impressed with the performance of the autofocus. Even in relatively poor light when shooting towards dusk, I found the AF to be very snappy and very accurate. I didn't have the luxury of comparing this lens side-by-side with a 300mm f/2.8, but alongside the latest Nikon 70-200mm f/2.8 it was only marginally slower. This shouldn't be seen as a criticism, as the 70-200mm performs exceptionally well, while also

being a faster optic.

As it features Nikon's Silent Wave Motor for autofocus, there are no nasty surprises when it comes to noise – focusing operates near silently and you'll only really notice it when you're listening out for it. Otherwise you'll remain oblivious.

It's possible to focus as close to 1.4m, though for shooting action, it's worth flicking the switch on the side of the lens from full to ∞-3m to improve your success rate and speed.



The 300mm f/4 on the D750 produced excellent results



Brown hares were easy to track using back-button focusing to lock on and keep focus

WE'LL COVER YOUR PHOTOGRAPHY EQUIPMENT AGAINST LIFE'S NEGATIVES



Insure your camera and accessories today against theft and accidental damage

Our flexible cover allows you to build your policy to meet your needs. Cover includes:

- Options for up to £25k worth of cover
- Up to £1m optional Public Liability cover
- The option to protect your equipment when it is in your vehicle
- A choice of UK, EU and Worldwide cover
- Up to £1k worth of equipment hire whilst waiting on replacement in the event of a claim

**Amateur
Photographer
Insurance Services**

Call now 0844 249 1902
Mon to Fri 9am to 6pm

or visit www.amateurphotographerinsurance.co.uk



The Good Friday procession through the dimly lit streets of Sorrento proved a challenge to photograph



At a glance

- 20.1-million-pixel 1in-type Exmor R CMOS sensor
- Zeiss Vario Sonnar T* 24-70mm (equivalent) f/1.8-2.8 lens
- Pop-up EVF
- ISO 125-25,600
- 3in, 1.23-million-dot LCD screen
- Price £699

Travelling light

Richard Sibley gives his back a well-earned rest as he takes the **Sony Cyber-shot DSC-RX100 III** to Italy

It's not all glamour here at AP Towers. I know, I can't complain too much, after all we get to test all the latest cameras and kit, we get to go to nice events and occasionally to exotic European locations, but for the vast majority of the week I'm sat, hunched, at my desk, typing away, checking emails, making phone calls and reading the pages of next week's issue. When I am out I've usually got a camera and a few lenses in tow.

Modern life has taken its toll on my back and shoulders, and on a recent weekend away I decided that I was going to travel light. There would be no DSLR coming with me. I wasn't even going to take a CSC. I opted for just a compact camera, the Sony Cyber-shot DSC-RX100 III to be precise. Instead of having to trawl around with a camera and lenses, and spend my time worrying about shutter speeds, apertures and a whole host of

other settings, I would keep things as simple as possible. I wanted to relax and enjoy my holiday. As photographers, I think it is all too easy to get carried away with taking the photo, rather than enjoying what you are seeing. So I was off for a long Easter weekend in Sorrento, Italy, with only the RX100 III in my bag. Actually, I was able to tuck it in a pocket.

I'll hold my hands up and admit that I chose the RX100 III for two reasons. First, I've been a long-time user of the RX100 and its successor, the Mark II, but I've only used the RX100 III when I originally tested the camera (AP 5 July 2014). This would be a great opportunity to really see what the camera would do in a real-world test. Secondly, I couldn't really give up too much control.

'What if I see a great shot?' I thought – I'm sure we all think the same when contemplating what to put in our camera bags. With a 1in,

20-million-pixel sensor, aperture and shutter priority, full manual control and raw shooting, I had all I needed.

There are obviously compromises when using a compact camera. The smaller sensor is the main one. They are noisier than the larger Four Thirds and APS-C-sized sensors, and the dynamic range doesn't tend to be quite as good in shadow areas. However, the RX100 III has a 1in sensor, which is significantly larger than most compact cameras of its size, and it also has f/1.8-2.8 maximum aperture lens, which lets in a lot of light.

This meant that I should be able to get images with plenty of detail. It may not quite be able to match a DSLR sensor in some regards, but heading off to a part of the world where I would be taking photos largely during the daytime in, hopefully, sunny weather, I wasn't too concerned.



The natural colour setting of the RX100 III produces soft colours. This shot is straight out of the camera

The 'view from the hotel' shot

On arrival at the hotel on the side of a hill overlooking Sorrento, the sun was beating down. Usefully, I had forgotten my sunglasses and was squinting as my wife and I sat having lunch. The first shot I wanted to take with the RX100 was the obligatory view from the hotel. While I could just about make out the screen in the strong sunshine, keeping my eyes open wide enough to compose a shot was more of an issue. Thankfully the camera features a 1.44-million-dot EVF. Uniquely the viewfinder pops up from inside the body of the camera, thus helping to keep its compact size. With the viewfinder's image bright and clear, I was easily able to compose the shot of Sorrento from the hotel, without being temporarily blinded by the sun.

I do have a niggle about the EVF though – when you push it back in after being used, it automatically assumes you have finished taking photos and the camera turns off. In many cases this may be true, but I then quickly pulled the camera up to fire off a snapshot of the hotel pool, only to find I needed to turn the camera back on.

Heading out for dinner with just the RX100 III in its case felt remarkably different, even uncomfortable at first. The weight wasn't the issue, but rather the lack of it. I felt like I was missing something. After dinner I panicked for a second when my camera bag

'I used the dial on the lens to change the aperture to f/8 to give me more depth of field – the fortress was half a mile away'

wasn't tucked under the table by my feet, then remembered I didn't have it. I did still have that feeling that I may miss an opportunity by not having a DSLR with me. The next day would be the real test; we were heading out for a day that included visiting Pompeii and enjoying pizza in Naples, before walking up Mount Vesuvius.

A day out sightseeing

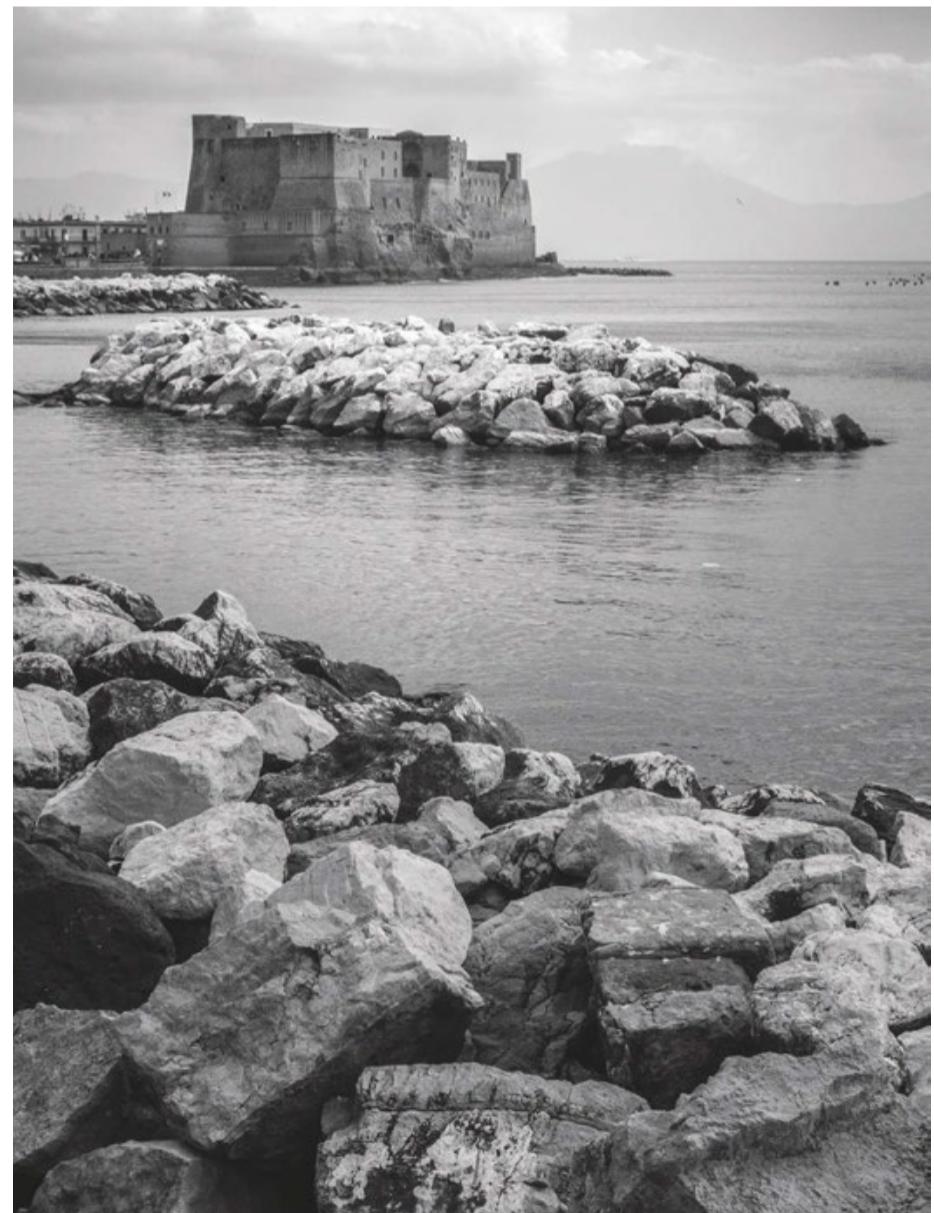
Waking up at 6:30am it was clear it was going to be a good day. The sun was rising over the mountains, leaving a hanging mist halfway up. It was quite a view at which to sit and have an espresso at breakfast. I headed out to the balcony and took a few images with the RX100 III set to its natural image style. This produces soft colours that created an almost monochromatic image that perfectly suited the morning haze.

As we headed out for the day I remember feeling lighter on my feet than usual. Again, I'd usually have a bag, or at very least a DSLR, slung over my shoulder. First stop was the Roman city of Pompeii. There were plenty of things to take photos of, mainly snapshots and moments of our holiday. I was happy to put the camera into aperture priority mode, and auto ISO. With the

aperture set to f/5.6, the 24–70mm equivalent lens is sharp and has the equivalent depth of field as a full-frame camera with a 28mm lens set to f/16. The depth of field is more than enough to capture all you need, and in bright sunlight the auto ISO sensitivity didn't creep above ISO 200.

After a stop for authentic Neapolitan pizza in Napoli, we took a quick walk along the seafront. Here a photographic opportunity presented itself: the rocky sea defences with an old fortress in the distance, all set below a bright, but cloudy sky. Realising the potential of the scene, I used the control dial around the lens of the RX100 III to switch the aperture to f/8 to give me a little more depth of field – the fortress was probably about half a mile away, and the rocks a lot closer.

I also used the function button to access the quick menu and change the image colours to black & white. As I was capturing both raw and JPEG images, the black & white in-camera JPEG would give me an idea of how to edit the raw



The depth of field, even at f/8, is enough to cover huge distances



Switching to black and white makes the sombre spectacle more haunting

file. Again, the camera coped perfectly with the situation and I didn't miss having a DSLR at all.

At this point I have a confession to make. At the top of Mount Vesuvius I took a selfie with my wife. The articulating screen of the camera made this easy, and when a face is detected and the shutter is pressed, a 3sec countdown begins so you have time to prepare your big grin. Yes, I know, but it's not meant to be art, it's for a picture frame at home.

That night was the Good Friday procession through Sorrento. Around 100 men from the local church dress in black gowns – some hooded, some with their faces completely covered – march through the narrow streets with torches and lanterns, chanting in Latin. A very haunting spectacle.

During the day I had an idea of where I wanted to take some photos. It was a nice open stretch

of road with a lot of street lighting. What I didn't know was during the procession most of the street lights are switched off. I found a couple of spots to take images, but couldn't quite get close enough with the 70mm equivalent focal length of the RX100 III's lens.

I now wished I had a lens with a longer focal length, even the 100mm equivalent of the original RX100, or the similar Canon PowerShot G7 X. However, the RX100 III did a good job in the low light conditions, thanks to its f/1.8 aperture. I didn't have to push the sensitivity too high, and the backlit CMOS sensor kept noise to a minimum. Besides this, photographing people wearing black robes on a virtually unlit street at 10pm in the evening is a challenge for any camera.

I opted against using the pop-up flash as a bit of fill-in light, as I wanted to capture as much as possible of the ambience. It was a mistake though, as even just a touch of flash would have added more detail. Had I been using the RX100 II, I could have attached a hotshoe flash, but sadly the hotshoe has been removed from the RX100 III to help accommodate the EVF. On reflection though, I think this is the only time I have thought about using a larger flash on any of the RX100 cameras.

Conclusion

My few days away with just a compact camera felt liberating. Ok, I cheated a little by using one



The shot of the weekend

MY FAVOURITE shot of the weekend was one of the last I took. On the final night, walking into town for dinner, the light was perfect. The sun was just going down, and in the opposite direction there was a soft light on a distant Mount Vesuvius. The sky was a dull shade of purple and the shrubs and trees in the foreground nicely framed the volcano. Again, the camera coped well with the subdued light conditions, and I wasn't overly concerned about shooting at f/2.8. This aperture still gave me a good enough depth of field, and given that the mountain was 14 miles away and would be shot through haze in dim light, I knew I wouldn't be picking out too many fine details anyway. This image was about the light, hues and the scene.

of the best compact cameras we have tested, but the experience of travelling light was a relief to my shoulders, and I don't really feel I missed out on any shots. When you are on holiday you are generally going to be out in fine weather, relaxing, seeing great sights and enjoying yourself. You aren't going to need a camera with a stupidly high sensitivity, or a piece of kit that has ridiculously fast AF tracking.

In this regard the Sony Cyber-shot DSC-RX100 III can

certainly replace a DSLR. The high resolution sensor, f/1.8-2.8 maximum aperture and sharp lens means that you can shoot in low light, with a good depth of field, and impressively, the lens is still very sharp wide open.

It can be all too easy to go overboard preparing yourself for any eventuality, but by worrying so much less about my camera and kit, I was then able to appreciate where I was and what I was doing; yet I still came away with a great set of images.



Focal length: 600mm · Exposure: F/7.1, 1/800 sec · ISO 800

One step beyond.

SP 150-600mm F/5-6.3 Di VC USD

Zoom up to 600mm for images that soar.

Capture the power and beauty of wildlife, birds, travel destinations and exciting sports action close-ups with this high-performance long-range zoom:

- Focal length range from 150mm to 600mm
- eBAND Coating for impressively clear, vibrant images
- Rounded Diaphragms for beautiful blur effects
- USD (Ultrasonic Silent Drive) for a speedy and accurate autofocus response
- VC (Vibration Compensation) for sharp images even under low light conditions
- Moisture-resistant construction

For Canon, Nikon, Sony**

* The Sony mount does not include the VC image stabilizer (150-600mm F/5-6.3 Di USD)



**5 YEAR
WARRANTY**

Register at:
www.5years.tamron.eu

For your nearest stockist please visit
www.tamron.co.uk

www.tamron.co.uk
www.facebook.com/TamronUK

TAMRON
New eyes for industry

Technical Support

• EXPERT ADVICE • TIPS • TRICKS • HACKS • KNOW-HOW



Most tripods now use twist-type lens locks, including the new Manfrotto 190 Go!

Round the twist?

Q I've been researching buying a new lightweight tripod for my travels, but most of those I find now have twist-type leg locks. I once had a tripod like that about 10 years ago and it drove me round the twist, as I had to undo each lock then do them up again in strict order, which was a complete pain. Has anything improved since then, as I like the look of these small tripods but don't want to go through that rigmarole all over again? Unfortunately, I don't have a camera shop near me any more to try some out.

Helen Williamson

A As someone who uses a tripod with older-style twist locks (albeit occasionally), I totally understand what you mean. But for the last five years or more, almost all tripods with twist-type leg locks use a slightly different, but much easier-to-use design. In essence, the leg sections are now designed so that they can't rotate relative to each other. This means that twist locks can be undone and done up again one-handed, and in any order you choose. This

has transformed the whole process from being painfully slow to quick and easy, and is probably why twist leg locks are now more popular than ever.

Andy Westlake

Trigger voltage

Q I own three Sony cameras: an Alpha 65 and two Alpha 580s. Recently I have acquired a Vivitar 6000 AFM ring flash made for Minolta film cameras. It has the Minolta/Sony iISO four contact hotshoe connection, so it will fit on all three cameras. My question regards the flash trigger voltage of this ring flash. Is it safe to use it on my cameras without damaging them? I have searched the internet and cannot find any information on the trigger voltage of the Vivitar ring flash or safety levels for my Sony cameras.

Mike Frampton

A I've also had a good look online about this particular issue, and while I can't find an answer to your specific questions about trigger voltage, I've read posts from people using this flash on modern cameras without any obvious problems. As the flash was designed for use on electronic autofocus SLRs, personally I don't think it's likely to damage your cameras.

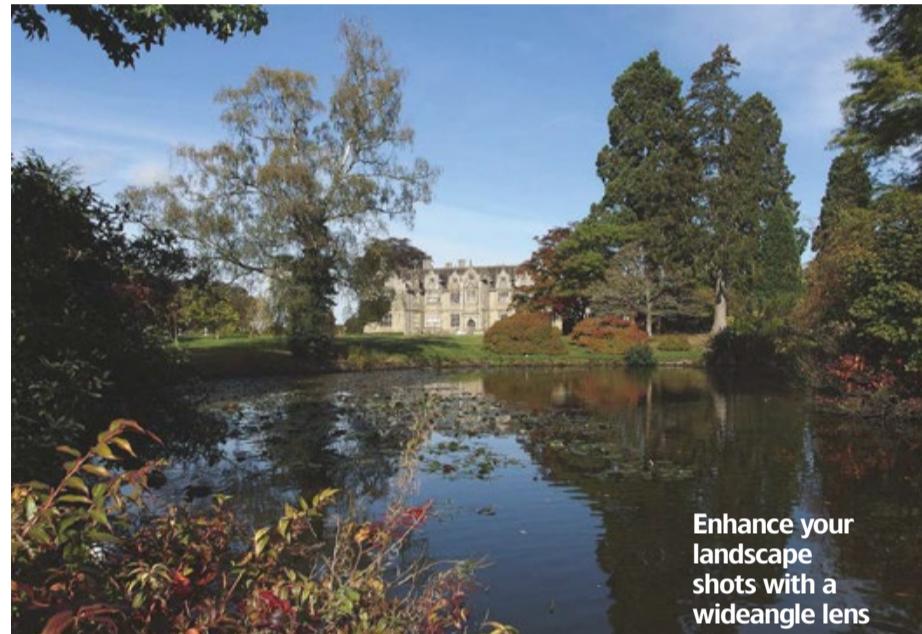
In practice, I suspect that the biggest problem you're likely to experience is that because the Vivitar 6000 AFM is a film-era design, flash auto-exposure won't work, and the unit will probably always fire at full power instead. This means that you'll have to control your exposure using your aperture and ISO settings, depending on subject distance.

In particular, for close macro shooting you may find yourself having to stop your lens down quite substantially to avoid overexposure.

Andy Westlake

Email your questions to: apanswers@timeinc.com, Twitter @AP_Magazine and #AskAP, or Facebook.

Or write to Technical Support, Amateur Photographer Magazine, Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU



Enhance your landscape shots with a wideangle lens

Wider vistas

Q Can you suggest a good-quality lens for a Canon EOS 100D for landscape photography? I am a novice photographer.

Paul Windass

A There are many different lens types that can be used for landscape photography, Paul, so it depends on what you feel you can't do with your existing lens. Most photographers tend to gravitate towards wideangle lenses for landscapes. For EOS users we recommend the Canon EF-S 10-18mm f/4.5-5.6 IS STM, which is an excellent wideangle zoom that only costs about £200. It's very small and light, yet still includes optical image stabilisation and a near-silent autofocus motor. The image quality is competitive with much more expensive zooms too, making it a great option to start out with. Andy Westlake

Video-free camera?

Q I want to buy a new digital camera, and I have no use for video. But I've been looking around and I can't find a camera that only takes real photographs. Surely there must still be some available – can you offer me any suggestions?

Henry Wilkinson-Jenkins

A I'm afraid that, as you've found, there are very few cameras on sale these days that have no video function at all. Indeed the only ones that I

can think of are Sigma's dp Quattro series of large-sensor compacts with fixed prime lenses, and a couple of (very expensive) Leica rangefinders, the M-E and M Monochrom. None of these are exactly general-purpose cameras, though.

Personally my advice would be to buy a camera and simply ignore the video function. Also, quite a few cameras let you reassign the movie button to a different function, or sometimes disable it entirely.

Andy Westlake

Amateur Photographer

Monthly extras,
Exclusive to subscribers

Your new rewards waiting for you

Rewards



25% discount on
selected experiences



Up to 25% off
your first two
grocery shops



25 free 7" x 5" prints



Receive £5 off
when you spend
£20 in-store



15% discount on your
airport parking



20% off airport
lounge entry



Plus

A chance to win a fantastic Italian cooking, wine
and truffles holiday (worth £1,055)



Join Rewards for free today and get even more from your magazine.
Handpicked offers, unique giveaways, and unmissable prizes at:

amateurphotographer.co.uk/rewards

Not a subscriber? Visit our sister website magazinesdirect.com for the latest offers.

The Rewards scheme is available for all active print subscribers of magazines published by Time Inc. UK, free of charge. Full terms and conditions are available at mymagazinerewards.co.uk.
For enquiries contact rewards@quadrantsubs.com or call 0330 333 0233 between 08.30am to 17.30pm (GMT) Monday to Friday.

Technical Support

On safari?

QI'm trying to understand the features on new cameras so I can create better photos and videos. One that I haven't really worked out though is 'zebra pattern'. What is it and when would I use it?

Martina Hendry

AZebra pattern refers to a display mode that highlights regions at risk of overexposure with black & white stripes. If you want to retain detail in these regions, you need to apply some exposure compensation to tone them down. It's commonly used on video cameras, but has now started to find its way onto CSCs and DSLRs. While it's particularly useful for videography, it can also be helpful when shooting stills.

Andy Westlake



Zebra mode highlights areas at risk of overexposure



BLAST FROM THE PAST

Konica Minolta Dynax 7D

Ian Burley profiles Minolta's first DSLR model

LAUNCHED September 2004

PRICE £1,200

GUIDE PRICE TODAY £175

STRUGGLING Minolta only launched its first DSLR after its merger with Konica. The Konica Minolta Dynax 7D (Maxxum 7D in other markets) was that first DSLR model. It was a semi-professional APS-C model with a sensor-shift image stabilisation system called Anti-Shake.

What's good The 7D looks good and handles well with nicely designed controls. Its menu system was also well evolved and enhanced by a larger-than-average 2.5in LCD display on the back. Konica Minolta then decided to do away with the top-plate status LCD panel. The Sony-sourced, 6-million-pixel APS-C sensor is a dependable performer and the Anti-Shake system works quite well.

What's bad The shutter is loud and unrefined. Some cameras see the first frame shot turning out black after powering on, which takes over 2secs. The pin-drive focus mechanism can be noisy and unrefined. The AF assist uses the flash for illumination, which is not ideal. In-camera JPEGs are outclassed by processing raw files.

OLED display

I am your

MORE and more camera screens and electronic viewfinders are now using me; I'm an OLED display, or Organic Light Emitting Diode. I'm also making inroads into TV panels as a high-quality (and, unfortunately, high-cost) alternative to LCD, and quite a few smartphones use me too. What are my advantages compared to traditional LCD displays? Primarily, OLED is an 'emissive' technology and each OLED display dot is an individual light source. When the display is black it consumes very little current and the black level achievable is very dark compared to LCD, which relies on a back light illuminating the whole panel – even when it's black – and coloured filters for each display dot. Viewing angles are very good with almost all OLED displays, while only certain types of LCD deliver wide viewing angles without colour and brightness shifts. I can produce a punchy and well-saturated

display. To be honest my impact has been greatest with smaller displays, which is why I have enjoyed success in cameras and smartphones. I also have to admit that LCDs tend to offer a higher maximum brightness, which translates into better visibility in bright sunlight. On the other hand I can be easily made curved or even flexible, so look out for new developments in the pipeline. I'm a relatively new technology so there are some unanswered questions, including my longevity, especially as inorganic LEDs have a reputation for lasting a very long time, and there is some evidence that I am more susceptible to screen burn-in. But especially in the area of electronic viewfinders I think you will be seeing a lot more of me.



Some cameras like the Samsung NX500 use OLED screens



SAMSUNG



The award winning
Samsung NX1
with UHD 4K video.



- Redefine image quality with the 28MP BSI APS-C CMOS sensor
- Hybrid AF with 205 phase detection, 209 contrast detection and 153 cross-type sensor points
- Fast and precise continuous shooting up to 15fps at full resolution
- Capture fast-moving action with exquisite clarity at 1/8000 sec. shutter speed
- Breathtaking 4K UHD video recording in HEVC (H.265) format
- Lifelike Electronic Viewfinder (EVF) with an ultrafast response time of 0.005 seconds
- Highly durable dust and splash resistant magnesium alloy body

FIND YOUR SIGNATURE

Samsung SMART CAMERA **NX1**

My life in cameras

Harry Borden reveals the cameras that have shaped his photographic life



BOOTH PICTURES © HARRY BORDEN

Harry Borden



Harry Borden is one of the UK's finest portrait photographers and his work has been widely published. He has won prizes at the World Press Photo awards (1997 and 1999)

and last year he was awarded an Honorary Fellowship by the RPS. His ongoing personal projects include a series on lone fathers, Single Parent Dads, and Holocaust Survivors, which was shortlisted for the European Publishers Award 2014.

1980 Minolta SRT 100X

This was the first camera I owned, which I bought second-hand from Exeter Camera Exchange for £69 when I was about 15. I saved the money to buy it from working on my dad's farm. It was a very basic manual camera, chunky but robust, with a 50mm f/2 lens. It was very similar in spec to the Pentax K1000, but slightly cheaper. It wasn't particularly sophisticated, but it got me started and soon I was hooked on photography.



1988 Rolleiflex 'E' TLR

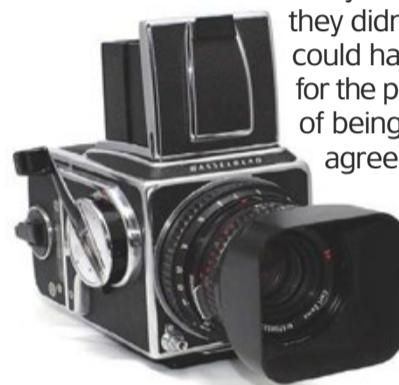
This was the camera I bought after I left Plymouth College of Art & Design, where I studied for an OND in Photography. While at college I was obsessed with Irving Penn and Richard Avedon, and tried to shoot medium-format portraits in their style, using borrowed equipment. After college I got a job in a studio in Exeter and I bought a Rolleiflex E with an f/2.8 Planar lens. I used it when I first came to London and I used it for all my early portraits for NME.



1980
1988
1991
1993
2012

1991 Hasselblad CM

In 1991, I did some press pictures for The Communards at one of the band members' houses. During the shoot they commented on my antiquated camera. I said I wanted a Hasselblad but couldn't afford it. One of the band said they had an old one that they didn't use. I asked if I could have it in exchange for the press photos, instead of being paid, and they agreed. The Hasselblad is a brilliant camera, a wonderful piece of design, and I used it for a long time afterwards.



1993 Fuji GW-670

This was a 6 x 7cm rangefinder camera, completely manual, with a fixed 90mm lens; it looked like a scaled-up Leica. I started using it because it was more of a useable format for cover pictures than the 6 x 6cm square. I was shooting around 200 jobs a year at that time and I used it to take many of my pictures, which are now in the National Portrait Gallery, such as my shots of the Spice Girls and Michael Hutchence.



2012 Canon EOS 5D Mk III

I considered choosing the iPhone as my fifth camera, as it's ideal for online use. However, I've gone for the 5D Mark III because the quality is brilliant, especially when shooting in low light; I can quite happily take pictures with the aperture wide open at ISO 1000. The self-cleaning function was also a welcome innovation. Canon DSLRs have evolved into something really special and I'll be upgrading to the 50-million-pixel EOS 5DS as soon as it's available.



Amateur
Photographer
The latest
photography kit
and technique at
your fingertips



More great
pictures
More technique
More opinion
More inspiration

- Download online, enjoy offline
- Buy from the comfort of your own home
- Available the day the magazine goes on sale
- Missed an issue? Simply download a back copy

Try it today
www.amateurphotographer.co.uk/digital-edition

Download on the
App Store

Google play

kindle fire

nook

zinio

Marketplace

Dealer and Classified Guide

To advertise please call 020 3148 2508

Email leshna.patel@timeinc.com

Index to advertisers

Appleworld Distribution Cover: ii

Cambrian Photography 76

Cameraworld 64-65

Camera Jungle 77

Campkins 76

Camtech 61

Castle Cameras 29

Chiswick Camera Centre 69

Clifton Cameras 9

Ffordes Photographic Ltd 74-75 Premier Ink & Photographic 70-71

Grays of Westminster 24-25, 76 Richard Caplan 69

Insley Advertising 29 Samsung Electronics UK Ltd 58

Intro 2020 Ltd 54 Sigma Imaging 12

SRS Ltd 60

Mathers 78

Mifsud Photographic 72-73 Tiffen International Ltd 16

Olympus Wallop Cover: iv Wex Photographic 66-68

Park Cameras Ltd 62-63, Cover: iii

Classified 79-81



SRS Microsystems

www.srsmicrosystems.co.uk

Mail Order Hot Line 01923 226602

**PENTAX
K-3**



Weather resistant body with 92 protection seals
24 MP stabilised AA filter-less CMOS sensor
Full HD recording with 60/30 fps frame rate
Continuous shooting 8.3 fps up to 60 JPEG and 23 RAW
SAFOX 11 AF module with 27 AF points (25 cross)
86000 pixels RGB exposure meter
Sensitivity up to 51200 ISO
Dual SD card slot

£70 Cashback available with every K3 Purchase



**Nikon
D4S**
D810



**Nikon
D750**
IN STOCK



**Nikon
D5200**
D3200
From £429
From £279



OM-D E-M1
From £899



OM-D E-M5
From £549



OM-D E-M10
From £499



OLYMPUS E-PL7
From £349

OLYMPUS E-PL7
From £349



**OLYMPUS M.Zuiko
40-150mm f/2.8**
Pre Order From £1,299



PENTAX	SIGMA
DA* 16-50mm F2.8 ED SDM £819	8-16/4.5-5.6 DC HSM £499
DA* 50-135mm F2.8 ED SDM £849	10-20/4-5.6 EX DC HSM £349
DA* 55mm F1.4 ED SDM £599	10-20/3.5 EX DC HSM £389
DA* 60-250mm F4 ED SDM £1069	12-24/4.5-5.6 II DG HSM £579
DA* 200mm F2.8 ED SDM £745	17-50/2.8 EX DC OS HSM £299
DA* 300mm F4 ED SDM £949	17-70/2.8-4.5 DC OS 'C' £329
HD DA 15mm F4 Limited £479	18-35/1.8 DC HSM 'A' £649
HD DA 20-40mm F2.8-4 DC WR £739	18-200/3.5-6.3 DC Macro OS HSM 'C' £269
HD DA 21mm F3.2 Limited £449	19-250/3.5-6.3 DC Macro OS HSM £299
HD DA 35mm F2.8 Macro Limited £519	24-70/2.8 IF EX DG HSM £599
HD DA 40mm F2.8 Limited £349	24-105/4 DC OS HSM 'A' £689
HD DA 70mm F2.4 Limited £499	30/1.4 DC HSM 'A' £369
HD DA 55-300mm F4-5.8 WR £359	35/1.4 DC HSM 'A' £649
HD DA 560mm F5.6 AW £4299	50/1.4 EX DG HSM £329
HD DA 1.4x Rear Converter £379	50/2.8 Macro EX DG £249
10-17mm F3.5-4.5 Fisheye £329	50-150/2.8 APO EX DC OS HSM £729
12-24mm F4 Lens £739	50-500/4.5-6.3 DG OS HSM £999
17-70mm F4 SDM £449	70-200/2.8 EX DG OS HSM £799
18-270mm F3.5-6.3 SDM £419	70-300/4-5.6 DC Macro £99
35mm F2.4 £119	70/2.8 EX DG Macro £349
50mm F1.8 £115	85/1.4 EX DG HSM £669
50mm F2.8 Macro £299	105/2.8 EX Macro DG OS HSM £379
100mm F2.8 WR Macro £439	120-400/4.5-5.6 APO OS HSM £2599
FA 31mm F1.8 Limited £1029	150/2.8 APO Macro DG OS HSM £619
FA 35mm F2 £399	150-500/5.6-6.3 APO DG OS HSM £699
FA 43mm F1.9 Limited £569	180/2.8 APO Macro DG OS HSM £729
FA 50mm F1.4 £299	EF 610 DG Flash £89
FA 77mm F1.8 Limited £749	EF 610 DG Super Flash £139

Other Brands we stock

VANGUARD

CRUMPLER

Cactus

JOBY

PocketWizard

SanDisk

Lexar

MINOX

Manfrotto

BLACKRAPID

Lastolite

Lowepro

GoPro

E&OE

90-92 THE PARADE, HIGH STREET, WATFORD, HERTS. WD17 1AW

WANT TO UPGRADE?

We buy digital SLR lenses & cameras!

Call or email us for a price today



Digital Photography

CANON EOS 5D MK II COMP WITH ALL ACCESSORIES MINT-BOXED £845.00
CANON EOS 5D BODY WITH BATT & CHARGER..... EXC++ £325.00

CANON EOS 3D BODY COMPLETE WITH ALL ACCESS... MINT-BOXED £129.00
CANON EOS 3D BODY COMPLETE WITH ALL ACCESS... MINT BOXED £165.00

CANON EOS 350D BODY COMPLETE WITH ALL ACCESS... MINT-BOXED £95.00

CANON EOS 400D + GRIP WITH NI-CAD BATT + CHGR .. EXC++ £155.00

CANON EOS 500D & GRIP VERY LITTLE USE AS NEW... MINT BOXED £179.00

CANON EOS 1000D BODY WITH CANON 18-55 LENS... MINT £175.00

CANON POWERSHOT G10 COMPLETE..... MINT-BOXED £145.00

CANON POWERSHOT G12 COMPLETE..... MINT-BOXED £185.00

CANON POWERSHOT G1X COMPLETE..... MINT-BOXED £265.00

CANON 430 EX MK II TOTALLY AS NEW..... MINT BOXED £149.00

CANON 550 EX SPEEDLITE..... EXC+++BOXED £145.00

CANON 550 EX SPEEDLITE..... MINT-BOXED £179.00

CANON 550 EX SPEEDLITE..... EXC+ £80.00

CANON 580 EX SPEEDLITE..... MINT-BOXED £199.00

CANON 580 EX MKII SPEEDLITE..... MINT CASED £225.00

CANON 580 EX MKII SPEEDLITE..... MINT-BOXED £265.00

CANON MR-14EX MACROLITE..... MINT-BOXED £299.00

CANON CP-E4 POWER PACK FOR MR14/580/580MKII etc ... MINT BOXED £99.00

CANON SB-S1 SPEEDLITE L BRACKET..... MINT BOXED £99.00

CANON WFT-E4 II WIRELESS FILE TRANSMITTER..... MINT BOXED £275.00

SIGMA EM-140 DG EO-ETTL MK II MACRO FLASH..... MINT BOXED £199.00

CANON BG-E1 BATT GRIP FOR EOS 300D..... MINT-BOXED £35.00

CANON BG-E2 GRIP FOR EOS 20/30/400..... MINT-BOXED £39.00

CANON BG-E3 BATT GRIP FOR EOS 350D/4000..... MINT-BOXED £69.00

CANON BG-E7 BATT GRIP FOR EOS 70..... MINT-BOXED £69.00

FUJI S5 PRO COMPLETE WITH ALL ACCESSORIES MINT-BOXED £295.00

NIKON D4 BODY COMPLETE ONLY 8800 ACTUATIONS MINT BOXED £295.00

NIKON D7000 BODY COMPLETE WITH ALL ACCESS MINT-BOXED £345.00

NIKON D5100 BODY COMPLETE WITH ALL ACCESS MINT BOXED £225.00

NIKON D3100 BODY WITH NIKON 18-55 VR L + CHARGER MINT-BOXED £225.00

NIKON D300 BODY COMPLETE WITH ALL ACCESS MINT- BOXED £299.00

NIKON D80 BODY COMPLETE WITH ALL ACCESS MINT-BOXED £165.00

NIKON D80 BODY COMPLETE WITH ACCESS..... EXC+ £145.00

Nikon D70 WITH NIKON 18 - 70 AF-S LENS COMPLETE..... MINT-BOXED £225.00

Nikon D70 WITH BATTERY AND CHARGER..... MINT- £95.00

Nikon MB-D10 BATTERY GRIP FOR D300/300S/700..... EXC+++BOXED £79.00

Nikon MD-M8 BATT GRIP FOR D80/D90..... EXC+ £49.00

Nikon SB50 DX SPEEDLIGHT COMPLETE..... MINT-BOXED £59.00

Nikon SB600 SPEEDLIGHT..... MINT-BOXED £169.00

Nikon SB800 SPEEDLIGHT..... MINT BOXED AS NEW £195.00

Nikon SB900 SPEEDLIGHT COMPLETE..... MINT BOXED £199.00

Nikon R1C1 CLOSE UP SPEEDLIGHT COMMANDER KIT..... MINT BOXED £445.00

METZ 45 CL4 DIGITAL FLASH FOR NIKON..... MINT- £195.00

Nikon MH-19 MULTI-CHARGER FOR NIKON D700 etc MINT-BOXED £75.00

SIGMA EF-530 DG ST ELECTRONIC FLASH fit NIKON FIT MINT BOXED £75.00

Nikon SC 29 TTL REMOTE CORD MINT BOXED £35.00

Nikon MC-36 REMOTE CONTROL..... MINT-BOXED £79.00

OLYMPUS OM-D-M10 WITH 14-42 ZUIKO LENS + CHARGER..... MINT £369.00

OLYMPUS E-P1 12mp + 14-42 LENS AND LEATHER CASE..... MINT BOXED £149.00

OLYMPUS E-PL5 WITH 14-42 LENS COMPLETE..... MINT-BOXED £199.00

SIGMA 10-20mm f/4.5,6 DC HSM EX HSYM 43rd.... MINT-HOOD £245.00

OLYMPUS 50mm f/1.8 MACRO ZUIKO DIGITAL ED 4/3rds..... MINT CASED £365.00

OLYMPUS 12 - 60mm 2.8/4.5 SWD ZUIKO DIG ED 4/3RDS..... MINT CASED £445.00

OLYMPUS 14 - 45mm 3.5/5.6 ZUIKO DIGITAL 4/3rds LENS .. MINT+HOOD £69.00

OLYMPUS 18 - 300mm 4/5.6 ZUIKO DIGITAL ED 4/3rds MINT-BOXED £225.00

OLYMPUS EC-20 TELECONVERTER FOR 4/3rds MINT CASED £245.00

OLYMPUS EX - 25 EXTENSION TUBE 25mm..... MINT CASED £95.00

OLYMPUS HLD-4 BATTERY GRIP FOR E3 BODY..... MINT- £99.00

OLYMPUS HLD-5 BATTERY GRIP FOR E620 BODY..... MINT- £39.00

OLYMPUS FL-14 FLASH UNIT..... EXC++ BOXED £69.00

OLYMPUS FL-40 FOR OLYMPUS DIGITAL..... MINT BOXED £59.00

PANASONIC GX7 BODY WITH PANASONIC 14-42 KIT..... MINT BOXED £445.00

PANASONIC GF1 BODY COMP WITH ACCESSORIES..... MINT BOXED £99.00

PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS..... MINT-BOXED £145.00

SIGMA 30mm 12.8mm MCRO 4/3rds..... MINT BOXED £115.00

SONY A7 BODY COMPLETE LITTLE USE..... MINT BOXED £675.00

SONY DT 30mm f/2.8 MACRO SAM LENS..... MINT BOXED £115.00

SONY 16 - 105mm 13.5/5.6 DT LENS WITH HOOD..... MINT- £195.00

SONY ALPHA 28 - 75mm 1.8 SAM LENS..... MINT BOXED £299.00

SIGMA 1.4 APD EX DG TELECONVERTER FOR SONY..... MINT BOXED £125.00

SONY ALPHA HVL-F36AM FLASH GUN..... MINT CASED £129.00

Canon Autofocus, Digital Lenses, Canon FD

CANON EOS 1 BODY..... EXC+ £115.00

CANON EOS 1N BODY..... EXC+ £145.00

CANON EOS 3 BODY..... EXC++ £99.00

CANON F1 AE WITH CANON 50mm 11.4 LENS..... MINT-BOXED £895.00

CANON 17 - 40mm 14 USM "L" WITH HOOD..... MINT-BOXED £248.00

CANON 17 - 40mm 14 USM "L" WITH FILTER..... MINT BOXED £459.00

CANON 20 - 35mm 2.8 USM "L"..... MINT-BOXED £499.00

CANON 28 - 300mm F3.5/5.6 USM "L" IMAGE STABILIZER..... MINT-CASED £1,225.00

CANON 70 - 200mm f/2.8 USM "L" IS IMAGE STAB MKI MINT BOXED £899.00

CANON 70 - 200mm f/2.8 USM "L" IS IMAGE STAB MK II. MINT BOXED £1,299.00

CANON 70 - 200mm 14 USM "L"..... MINT BOXED £245.00

CANON 100 - 400mm f/4.5,6 USM "L" IMAGE STABILIZER-MKII-CASED £775.00

CANON 14mm 12.8 USM "L"..... MINT BOXED £795.00

CANON 35mm 11.4 USM "L" SUPERB SHARP LENS..... MINT BOXED £775.00

CANON 85mm 11.2 USM "L" MK II LATEST..... MINT BOXED AS NEW £1,195.00

CANON 200mm 12.8 USM "L" WITH HOOD..... MINT- £745.00

CANON 300mm 12.8 USM "L" IMAGE STABILIZER..... MINT BOXED £895.00

CANON 400mm 14.0 USM "L" WITH HOOD AND CASE..... MINT BOXED £845.00

CANON 400mm 14 DO USM IMAGE STABILIZER LENS..... MINT-CASED £3,495.00

CANON 20mm f/2.8 USM COMPLETE..... MINT BOXED £298.00

CANON 50mm f/1.8 MARK 1 (VERY RARE NOW)..... MINT £149.00

CANON 50mm 12.5 COMPACT MACRO..... MINT- £175.00

CANON 60mm 12.8 USM MACRO LATEST..... MINT BOXED £279.00

CANON 100mm 12 USM..... MINT- £295.00

CANON 15 - 85mm 3.5/5.6 EF-S USM IS + CAN HOOD MINT-HOOD £745.00

CANON 17 - 55mm 2.8 USM IMAGE STABILIZER+HOOD..... MINT- £445.00

CANON 17 - 55mm 3.5/5.6 IMAGE STABILIZER + HOOD..... MINT BOXED £475.00

CANON 17 - 85mm 4/5.6 IMAGE STABILIZER..... MINT BOXED £169.00

CANON 18 - 135mm 3.5/5.6 MK II..... MINT- £59.00

CANON 18 - 135mm 3.5/5.6 EF-S IMAGE STABILIZER..... MINT + HOOD £195.00

CANON 18 - 200mm 3.5/5.6 EF-S IMAGE STABILIZER..... MINT+HOOD £325.00

CANON 20 - 90mm f/4.5,6 USM..... MINT- £69.00

CANON 28 - 105mm 3.5/4.5 USM..... MINT- £145.00

CANON 28 - 135mm 3.5/5.6 USM IMAGE STABILIZER..... MINT BOXED £195.00

CANON 28 - 200mm 3.5/5.6 USM..... MINT- £179.00

CANON 35 - 80mm f/4.5,6 EF MKII..... MINT- £39.00

CANON 55 - 250mm f/4.5,6 MKII IMAGE STABILIZER..... MINT BOXED £159.00

CANON 70 - 300mm 4/5.6 USM IMAGE STABILIZER..... MINT BOXED £265.00

CANON 75 - 300mm 4/5.6 + HOOD..... MINT- £89.00

CANON 75 - 300mm 4/5.6 USM..... MINT- £99.00

CANON EF25 II EXTENSION TUBE..... MINT BOXED £79.00

KENKO DG CANON FIT TUBE SET 12,20,36mm..... MINT BOXED £99.00

CANON 1.4x EXTENDER MK I..... MINT £179.00

CANON 1.4x EXTENDER MK II..... MINT BOXED £199.00

CANON EF 2.0x EXTENDER MK I..... MINT BOXED £175.00

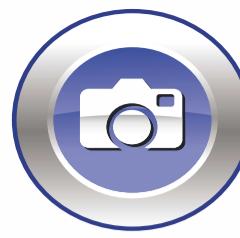
CANON EF 2.0x EXTENDER MK II..... MINT BOXED £199.00

CANON EF 2.0x EXTENDER MK III (LATEST VERSION)..... MINT BOXED £129.00

CANON EF 2.0x EXTENDER MK III (LATEST VERSION)..... MINT- £95.00

CANON 100 - 300mm f/4.5/6.3 USM..... MINT- £95.00

PARK Cameras



Visit our state of the art stores in Burgess Hill (West Sussex) and Central London

Visit our website for directions and opening times for both stores

Experts in photography Unbeatable stock availability Competitive low pricing UK stock

Canon EOS 5D Mark III

A full-frame 22.3 MP DSLR with 61-point autofocus and 6fps continuous shooting.

**SAVE
£500!**
**ONLY
£1,749**

From Only £1,749.00*

*Price shown includes £250 Cashback which is claimed from Canon UK, additional £250 discount claimed by using voucher code AP-5D-250 Valid only from 29/04/15 - 06/05/15.



Nikon D7200

NEW & IN STOCK!

Body Only +18-105
£939.00 £1,119.00
See web for more details

Nikon D5500

NEW & IN STOCK!

Body Only +18-55 VR II
£608.00 £669.00
See web for more kits

Nikon D3300

24.2 MEGA PIXELS 5 FPS
Body Only + 18-55 VR II
£366.00 £389.00

Learn more about the D3300 with a Guide Book - £14.99



Canon EOS 5Ds / 5Ds R

Combine fast, instinctive DSLR handling with 50.6-megapixel resolution, and capture exquisite detail in every moment.

Visit www.ParkCameras.com & watch our first look video to learn more!

SEE WEB FOR LATEST AVAILABILITY!

Canon EOS 7D Mark II

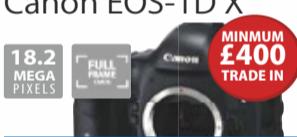
AP SPECIAL
PRICE - SAVE £££
+ INTEREST FREE CREDIT

Body Only £1,399.00 + EF-S 17-85mm IS £1,569.00

FREE TRAINING COURSE

Claim up to £250 cashback from Canon on selected lenses when purchasing the EOS 7D II. Ends 31.07.15

Canon EOS-1D X

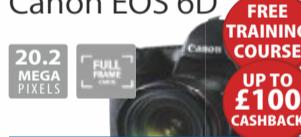


MINIMUM
£400
TRADE IN

Body Only £4,499.00 See website for full details

Interest FREE credit available. Call us on 01444 23 70 60.

Canon EOS 6D



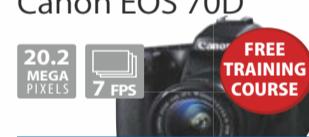
FREE TRAINING COURSE

UP TO
£100
CASHBACK

Body Only + 24-105mm £1,050.00* £1,495.00*

*Price shown includes Cashback from Canon UK

Canon EOS 70D



FREE TRAINING COURSE

Body Only + 18-55 IS STM £689.00* £838.00*

*Price shown includes Cashback from Canon UK

CANON CASHBACK ENDS THIS MONDAY!
See Web For Details

Canon EOS 700D



FREE TRAINING COURSE

Body Only + 18-55 IS STM £419.00 £489.00

Receive a free bag, cloth & 8GB SD card. Offer runs 30.03.15-20.05.15

Even more DSLRs

1200D Body £259.00

1200D + 18-55 IS II £319.00

100D Body £307.00

100D + 18-55 IS STM £359.00

Canon CSCs

M3 + 18-55 IS STM £599.00

CANON LENSES

14mm f/2.8L II USM	£1,668.00	200mm f/2.8L USM/2	£569.00	EF-S 18-200mm f/3.5-5.6 IS	£389.00		
20mm f/2.8 USM	£385.00	300mm f/2.8L USM IS II	£4,799.00	24-70mm f/2.8L II USM	£1,479.00		
24mm f/1.4L Mk II USM	£1,224.00	400mm f/4.0 DO IS II USM	See web	24-70mm f/4.0L IS USM	£634.00*		
24mm f/2.8 IS USM	£455.00	400mm f/5.6L USM	£929.00	24-105mm f/4.0L IS USM	£749.00		
EF-S 24mm f/2.8 STM NEW	£139.00	500mm f/4.0L USM IS MKII	£6,899.00	24-105mm (White Box)	£599.00		
28mm f/1.8 USM	£379.00	600mm f/4.0L USM IS MKII	£8,895.00	24-105mm f/3.5-5.6 IS STM	£459.00		
28mm f/2.8 IS USM	£389.00	800mm f/5.6L IS USM	£9,899.00	28-300mm f/3.5-5.6L IS USM	£1,885.00		
35mm f/1.4L USM	£989.00	TSE 17mm f/4.0L	£1,659.00	EF-S 55-250mm f/4-5.6 IS STM	£225.00		
35mm f/2.0 IS USM	£399.00	TSE 24mm f/3.5-5.6L II	£1,479.00	EF-S 55-250mm f/4-5.6 IS II	£169.00		
40mm f/2.8 STM	£149.00	TSE 45mm f/2.8	£1,129.00	70-200mm f/2.8L IS II USM	£1,535.00		
50mm f/1.2 L USM	£1,035.00	TSE 90mm f/2.8	£1,124.00	70-200mm f/2.8L USM	£975.00		
50mm f/1.4 USM	£244.00	8-15mm f/4L Fisheye USM	£915.00	70-200mm f/4.0L IS USM	£812.72*		
50mm f/1.8 II	£88.00	EF-S 10-18mm IS STM	£198.00	70-200mm f/4.0L USM	£471.00		
50mm f/2.5 Macro	£203.00	EF-S 10-22mm f/3.5-4.5 USM	£411.00	70-300mm f/4.0-5.6 IS USM	£369.00		
EF-S 60mm f/2.8 Macro	£283.00*	EF 11-24mm f/4L USM	£2,799.00	70-300mm f/4.0-5.6L IS USM	£904.00		
MP-E 65mm f/2.8	£853.00	EF-S 15-85mm f/3.5-5.6 IS	£542.00	70-300mm DO IS USM	£1,118.00		
85mm f/1.2L II USM	£1,499.00	16-35mm f/2.8L II USM	£1,119.00	75-300mm f/4.0-5.6 III	£188.00		
85mm f/1.8 USM	£264.00	16-35mm f/4.0L IS USM	£709.00*	75-300mm f/4.0-5.6 USM III	£219.00		
100mm f/2 USM	£358.00	17-40mm f/4.0L USM	£549.00	100-400mm L IS USM	£1,079.00		
100mm f/2.8 USM Macro	£335.00*	EF-S 17-55mm f/2.8 IS USM	£532.00	100-400mm L IS USM II	£1,999.00		
100mm f/2.8L Macro IS USM	£589.00*	EF-S 17-85 IS (No packaging)	£179.00	EF 200-400mm f/4.0L USM IS	£8,598.00		
135mm f/2.0L USM	£768.00	EF-S 18-55 IS II (No packaging)	£70.00	1.4x III Extender	£319.00		
180mm f/3.5L USM Macro	£1,049.00	EF-S 18-135mm IS STM	£329.00	2x III Extender	£320.00		
200mm f/2.0L IS USM	£4,399.00	18-135 IS STM (No packaging)	£289.00	EF 12II Extension Tube	£79.99		

Prices updated DAILY!

See www.ParkCameras.com/AP for details.

*prices include cashback

All prices include VAT @ 20%. For opening times and store addresses, visit www.ParkCameras.com/AP. All products are UK stock. E&OE.

Prices correct at time of going to press; Prices subject to change; check website for latest prices.



Nikon D7100

NEW & IN STOCK!

Body Only +18-105 £939.00 £1,119.00
See web for more details

Nikon D610

NEW & IN STOCK!

Body Only +18-55 VR II £608.00 £669.00
See web for more kits

Nikon D750

24.2 MEGA PIXELS 5 FPS
Body Only + 18-55 VR II £366.00 £389.00

Learn more about the D3300 with a Guide Book - £14.99

Nikon D810

36.3 MEGA PIXELS 6 FPS

Body Only + 18-105 VR £749.00 £899.00
Purchase with selected Nikon lenses & receive £100 cashback

Nikon D4s

16.2 MEGA PIXELS 11 FPS

Body Only + 24-85 VR £1,199.00 £1,699.00
Purchase with selected Nikon lenses & receive £125 cashback

Nikon Coolpix P900

16.0 MEGA PIXELS 83X
In stock at only £499.00
See website for details

Add a Nikon EN-EL23 spare battery for just £43

Prices updated DAILY!

See www.ParkCameras.com/AP for details.

NIKON LENSES

Buy a selected Nikon lens & receive up to £275 cashback!

DX Lenses

FX Lenses

Price C.B

Price	C.B	FX Lenses	Price C.B
£125.00*	£20	AF-S 85mm f/1.8G	£299.00* £50
£160.00*	£25	AF-S 105mm f/2.8G VR IF-ED Micro	£529.00* £90
£549.00*	£90	AF-S 24-70mm f/2.8G ED	£1,054.00* £175
£388.00*	£60	AF-S 28-300mm f/3.5-5.6G ED VR	£569.00* £90
£504.00*	£80	AF-S 70-200mm f/2.8 G (IF) VR ED II	£1,354.00* £225
£579.00*	£90	AF-S 70-300mm f/4.5-5.6G IF ED VR	£359.00* £60

*All prices include cashback which is claimed from Nikon UK. Terms and conditions apply.

For even more Nikon lenses at low prices, visit us in store or online at www.ParkCameras.com/AP

Sony a7 Range

1/2 PRICE METABONES ADAPTORS + INTEREST FREE CREDIT

Body From £899.00

Kits From £999.00

See www.ParkCameras.com for the full range of Sony CSCs, lenses and accessories



Sony a77 Mark II

FREE 1Yr EXTENDED WARRANTY

Body Only £7

Visit our website - updated daily
www.ParkCameras.com/AP
 or e-mail us for sales advice using
sales@parkcameras.com

Call one of our knowledgeable sales advisors
 Monday - Saturday (9:00am - 5:30pm) or Sunday (11:00am - 4:30pm)

01444 23 70 60



UK's largest independent photo store Award winning customer service Family owned & Run

Sigma is a world leader in the optical field with top quality lenses available in Sigma, Canon, Nikon, Pentax, Sony and Four-Thirds fit. See below to find a lens for you – at **LOW PARK CAMERAS PRICES!**

Sigma 17-50mm f/2.8 EX EX DC OS HSM



In stock from £309.00
See website for details
Add a Sigma 77mm DG MC UV filter for just £55

Sigma 18-250mm f/3.5-6.3 DC Macro OS HSM



In stock from £299.00
See website for details
Add a Sigma 62mm WR UV filter for just £39.99

Sigma 150-600mm f/5-6.3 DG OS HSM Contemporary



NEW!!
Available soon £899.00
See website for details
Pre-order to receive one of the first in the UK!

Tamron SP 15-30mm f/2.8 Di VC USD



In stock at £949.00
See website for details
Add a Tamron 9x13cm lens case for £19

Tamron 16-300mm f/3.5-6.3 Di II VC PZD Macro



In stock at £479.00
See website for details
Add a Hoya 67mm UV(C) HMC filter for only £15

Tamron SP 150-600mm f/5-6.3 Di VC USD



In stock at £899.00
See website for details
Add a Kenko 95mm Digital MC UV filter for only £110

SIGMA LENSES

4.5mm f/2.8 Fisheye EX DC
8mm f/3.5 Fisheye EX DG
10mm f/2.8 EX DC HSM
15mm f/2.8 Fisheye EX DG
19mm f/2.8 DN
20mm f/1.8 DG Asph. RF
20mm f/1.8 DG Asph. RF
24mm f/1.4 DG HSM
30mm f/1.4 DC HSM
30mm f/2.8 DN
35mm f/1.4 DG HSM
50mm f/1.4 EX DG HSM
60mm f/2.8 DN
70mm f/2.8 Macro
85mm f/1.4 EX DG HSM
105mm f/2.8 EX DG OS HSM
150mm f/2.8 OS Macro

fr. £279.99	180mm f/2.8 EX DG OS HSM	fr. £999.99	70-200mm f/2.8 OS	fr. £799.00
£615.00	300mm f/2.8 APO EX DG	£2,319.00	70-300mm f/4.0-5.6 Macro	£150.00
£299.99	500mm f/4.5 APO EX DG	£3,839.99	70-300mm f/4.0-5.6 DG Macro	£98.00
fr. £299.00	800mm f/5.6 APO EX DG	£4,399.99	70-300mm f/4.0-5.6 DG OS	£199.00
fr. £119.99	8-16mm f/4.5-5.6 DC HSM	fr. £549.00	120-300mm f/2.8 OS HSM S	£2,699.00
£389.00	10-20mm f/4-5.6 EX DC	£319.99	150-500mm f/5.0-6.3 DG OS	£649.00
£389.00	10-20mm f/3.5 EX DC HSM	£399.00	150-600mm f/5.0-6.3 (SPORT)	£899.00
£699.00	12-24mm f/4.5-5.6 II DG HSM	£575.00	200-500mm f/2.8 EX DG	£1,499.00
£369.00	17-50mm f/2.8 DC OS HSM	£309.00	300-800mm f/5.6 EX DG HSM	£5,599.00
£139.99	17-70mm f/2.8-4 Macro OS	£329.00	EX DG 1.4x APO	£198.00
fr. £599.99	18-35mm f/1.8 DC HSM	fr. £649.00	1.4x Tele Converter TC-1401	£239.99
£299.00	18-200mm f/3.5-6.3 II DC OS	£199.99	EX DG 2x APO DG	£239.00
fr. £119.99	18-200mm f/3.5-6.3 OS HSM	£269.00	2x Tele Converter TC-2001	£329.00
£249.99	18-250mm Macro OS HSM	fr. £299.00	USB Dock	£39.95
£649.00	18-300mm f/3.5-6.3 DC OS HSM	£399.00	Sigma Filters	from £17.99
£399.00	24-70mm f/2.8 IF EX DG	£599.00		
fr. £629.99	24-105mm f/4 DG OS HSM	fr. £645.99		

Prices updated DAILY!
See www.ParkCameras.com/AP for details.

Visit us in store & try these lenses out for yourself & receive expert advice

Olympus E-M5 Mark II

With the E-M5 II, you'll find a whole range of improvements including enhanced with enhanced 5-axis IS & impressive video capabilities.

from £899.00

IN STOCK NOW

Olympus E-PL7



Body Only + 14-42 EZ £349.00 £499.00

Add a spare BLS50 battery for just £47.00

Olympus E-M10



Body Only + 14-42 EZ £449.00 £499.00

Consider the LIMITED EDITION kit at only £599.00

Olympus 40-150mm f/2.8 PRO



In stock at only £1,299.00

Or buy with a 1.4x teleconverter for £1,499.00

Olympus E-M1



Body Only + 12-40mm £899.00 £1,499.00

FREE 5 1/2 year warranty with this camera!

Panasonic FZ1000



In stock at £589.00*

Visit us in store & see this camera

Claim £50 Cashback from Panasonic

*Price shown includes cashback

Panasonic GX7



Panasonic GH4



GX7 + 14-42 + 20mm £499.00 £549.00

Add a Panasonic case and battery for just £69

Panasonic GH4



Body Only + 14-140mm £1,035.00* £1,499.00*

Claim a FREE 5yr Warranty & £100 Cashback from Panasonic

*Price shown includes cashback

OLYMPUS MICRO 4/3 LENSES

9mm Fish-Eye Body Cap	£79.00	9-18mm f/4-5.6	£459.00
12mm f/2.0 Silver	£556.00	12-40mm f/2.8 Pro	£799.00
15mm f/8.0 Body Cap	£59.00	12-50mm f/3.5-6.3	from £199.00
17mm f/1.8 Silver / Black	£359.00	14-150mm f/4.0-5.6 ED	£489.00
17mm f/2.8 Silver	£229.00	40-150mm f/4.0-5.6R	£129.00
25mm f/1.8 Silver / Black	£319.00	14-42mm Black (Unboxed)	£99.99
45mm f/1.8 Silver / Black	£218.00	14-42mm f/3.5-5.6 II R MFT	£239.00
60mm f/2.8 Macro	£365.00	40-150mm f/2.8 Pro MFT	See web
75mm f/1.8 Silver / Black	£709.00	75-300mm f/4.8-6.7 ED II	£389.00

Prices updated DAILY! See instore or online.

MORE OLYMPUS!

E-PL6 Black + 14-42mm EZ	£399.00
Tough TG-835	£179.00
Tough TG-850	£189.97
Tough TG-860	£269.00
Tough TG-3	£259.00
SP-100EE	£249.00
SH-60 Black	£169.00
SH-1 Black	£179.99
SH-2 Silver NEW	£249.00

See web for full details

Fujifilm X30



Only £419.99 See web for details

Claim a FREE lens hood & filter kit worth £199

Fujifilm X-Pro1



Body Only + 2 FREE LENSES + CASE £659.00

Claim FREE 18mm & 27mm lenses and a FREE Case

Fujifilm X-T1



Body Only + 18-55mm £1,099.00 £1,247.00

Claim a FREE GRIP worth £199 with this camera

Samsung NX500



+ 16-50mm £599.00 New & In Stock

Add a Lowepro Rezo TLZ 10 Bag for just £19.00

Samsung NX1



Body Only £1,299.00 + 64GB Card + CASE

Add a Lowepro Rezo TLZ 20 Bag for just £24.00

Samsung Galaxy NX



+ 18-55mm £449.00

Comes with Adobe Lightroom 5 in the box

GoPro Hero



See website for GoPro accessories

Hero 4 Black



£359.00

Hero 4 Silver



£279.00

Hero



£94.00

Follow us on Facebook, Twitter, Google+ and YouTube for latest news, product reviews, and competitions from Park Cameras





YOU CAN
FIND MORE
**GREAT
DEALS**
ONLINE!

FUJIFILM X-Pro1
& 18mm f2 XF
& 27mm f2.8 XF

FREE
LC-XPro1 Case
worth £159 at RRP

£80 TRADE-IN BONUS

£649
RRP £1,877

SAVE £1,228

FUJIFILM X-T1
& 18-135mm f3.5-5.6 R LM OIS WR

£80 TRADE-IN BONUS

£1,169
RRP £1,499

SAVE £330

FUJIFILM X-E2
& 18-55mm f2.8-4 OIS
BLACK/SILVER

£80 TRADE-IN BONUS

£660
RRP £1,299

SAVE £639

FUJIFILM X30
BLACK/SILVER

£399
RRP £479

SAVE £80

FUJIFILM X100T
BLACK/SILVER

£869
RRP £969

SAVE £100

GoPro HERO4 Black



£358
RRP £409



SAVE £51

GoPro HERO4 Silver



£278
RRP £319

SAVE £41

GoPro HERO3+ Silver



£219
RRP £259

SAVE £40

GoPro HERO



£99

GREAT VALUE

Lowepro Fastpack BP 150 AW II

Capacity:
• DSLR with attached kit lens
• 1-2 extra lenses/flashes
• Up to 11" laptop & tablet
• Large smartphone, headphones, hard drive, keys, etc.



£80

JUST ARRIVED!

Lowepro Fastpack BP 250 AW II

Capacity:
• DSLR with attached lens
• 2-3 extra lenses/flashes
• Up to 15" laptop and tablet
• Large smartphone, headphones, hard drive, keys, etc.

£120

JUST ARRIVED!

TENBA Shootout Backpack 18L

Capacity:
• 1-2 DSLRs with 3-5 lenses
• Flash and accessories



£129
RRP £159

SAVE £30

Manfrotto 190 Go!
Aluminum 4 Section Tripod with Twist Locks

Max Height: 146 cm
Weight: 1.67 kg



£159

NEW!



Lumu Light Meter for iPhone

Truly simple to use!

1. Measure 2. Set the camera 3. SHOOT!



£130

NEW!

MEOFOTO RoadTrip Travel Tripod & Monopod



£159
RRP £170

SAVE £11

RoadTrip Carbon Fibre Travel Tripod & Monopod
RRP £285 **SAVE £36 £249**

MEOFOTO GlobeTrotter Travel Tripod & Monopod



£179
RRP £190

SAVE £11

GlobeTrotter Carbon Fibre Travel Tripod & Monopod
RRP £335 **SAVE £36 £299**

MEOFOTO BackPacker Travel Tripod



£119
RRP £135

SAVE £16

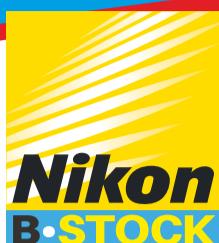
MEOFOTO DayTrip Mini Tripod



£109
RRP £125

SAVE £16

PICK UP A DSLR FROM JUST £199!



A Grade
- Just Like
NEW!
(Maybe a
scuffed box
or opened)

› LIMITED STOCK
6 MONTHS GUARANTEE



£199

**CRAZY
PRICE**



£299

LOWEST
WEB PRICE?
£384



£349

LOWEST
WEB PRICE?
£510



£299

LOWEST
WEB PRICE?
£399



£449

LOWEST
WEB PRICE?
£609



£399

LOWEST
WEB PRICE?
£549



£449

LOWEST
WEB PRICE?
£624



£899

LOWEST
WEB PRICE?
£1,199



£999

LOWEST
WEB PRICE?
£1,499



£599

**CRAZY
PRICE**



£350

LOWEST
WEB PRICE?
£486



£450

LOWEST
WEB PRICE?
£613



£549

LOWEST
WEB PRICE?
£749



£650

LOWEST
WEB PRICE?
£898.99



£699

**CRAZY
PRICE**



£1,699

LOWEST
WEB PRICE?
£2,195



£1,599

LOWEST
WEB PRICE?
£2,149



£1,099

LOWEST
WEB PRICE?
£2,199



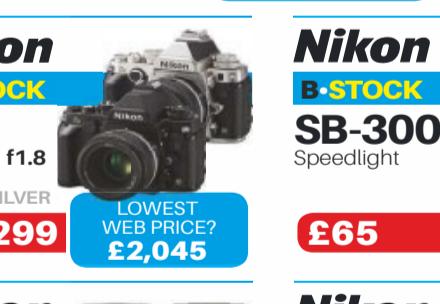
£1,599

LOWEST
WEB PRICE?
£2,347



£2,299

**CRAZY
PRICE**



£1,299

LOWEST
WEB PRICE?
£2,045

£65



£65

LOWEST
WEB PRICE?
£149



£120

**CRAZY
PRICE**



£169

LOWEST
WEB PRICE?
£219.94



£150

**CRAZY
PRICE**



£199

**CRAZY
PRICE**



£259

LOWEST
WEB PRICE?
£319



£399

LOWEST
WEB PRICE?
£691.99

0207 636 5005



www.cameraworld.co.uk



Goods and delivery services subject to stock and availability. Prices subject to change.
Pictures are for illustration purposes only. All prices include VAT@ 20%. E. & O.E.

LONDON
14 Wells Street
(off Oxford Street)
London W1T 3PB
0207 636 5005

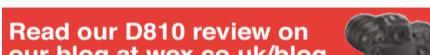
CHELMSFORD
High Chelmer
Shopping Centre
Chelmsford, Essex CM1 1XB
01245 255510



wex photographic

Retailer of the Year, Good Service Award winner 2014
and Best Online Retailer 2002-2013.
Good Service Awards winner 2008-2015.

THE WEX PROMISE: Over 16,000 Products | Free Delivery on £50 or over** | 28-Day Returns Policy†

 D3300 From £353 D3300 Body £353 D3300 + 18-55mm VR II £389	 NEW D5500 From £608 NEW D5500 Body £608 NEW D5500 + 18-55mm VR II £669 NEW D5500 + 18-140mm VR £879	 D7100 From £749 D7100 Body £749 D7100 + 18-105mm VR £899 See www.wex.co.uk/nikond7100 for cashback* details	 NEW D7200 From £939 NEW D7200 Body £939 NEW D7200 + 18-105mm £1119
 D3200 Body £237 D3200 + 18-55mm f3.5-5.6 VR II £299	 D5300 Body £504 D5300 + 18-55mm VR II £559 D5300 + 18-140mm VR £759	 CUSTOMER REVIEW: D7100 Body ★★★★★ 'Quality bit of kit! Love it!' Fang! - Warwickshire	 Read our D7200 review on our blog at wex.co.uk/blog
 D610 From £1199 D610 Body £1199 D610 + 24-85mm £1599 See www.wex.co.uk/nikond610 for cashback* details	 NEW D750 From £1749 NEW D750 Body £1749 NEW D750 + 24-85mm £2199 NEW D750 + 24-120mm £2299 See www.wex.co.uk/nikond750 for cashback* details	 D810 £2399 D810 Body £2399 NEW D810A Body £2999	 D4s £4449 D4s Body £4449
		 CUSTOMER REVIEW: D810 Body ★★★★★ 'Spectacular Camera' Charlie Delta - Hertfordshire	

*Nikon lenses cashback offer ends 31.5.15. See website for full details
For 2-year warranty on any camera and lens kit simply register your new Nikon within 30 days of purchase. Offer applies to UK & Republic of Ireland stock only. Call 0800 597 8472 or visit www.nikon.co.uk/register

 NEW A7 II Body £1449 NEW A7 II Body £1449 A7s Body £1699 A7R Body £1339 A7 Body £899	 A6000 From £449 A6000 Body £449 A6000 + 16-50mm PZ £529 A5000 + 16-50mm PZ £269 A5000 + 16-50mm PZ + 55-210mm £449	 A77 II From £764 A77 II Body £764 A77 II + 16-50mm £1199 A58 + 18-55mm £339 A58 + 18-55mm + 55-200mm £499	 GH4 From £1135 GH4 Body £1035 inc. C/back* price you pay today £1135 GH4 + 14-140mm f3.5-5.6 £1499 inc. C/back* price you pay today £1599	 GF7 With 12-32mm £399 NEW GF7 + 12-32mm £429 GX7 + 14-42mm £449 inc. C/back* price you pay today £499 GX7 + 20mm £510 inc. C/back* price you pay today
RECOMMENDED LENSES: Sony FE 55mm F1.8 ZA Carl Zeiss Sonnar T* £849 Sony FE 35mm F2.8 ZA Carl Zeiss Sonnar T* £695 Sony FE 16-35mm F4.0 ZA OSS ZA Vario Sonnar T* £1289	RECOMMENDED LENSES: Sony 50mm f1.8 £269 Sony 18-200mm f3.5-6.3 OSS ..£559	RECOMMENDED LENSES: Sony 50mm f1.4 £299 Sony 16-50mm f2.8 DT SSM ..£479		*Cashback offer ends 2.6.15.

 OM-D E-M5 II From £899 NEW OM-D E-M5 II Body £899 NEW OM-D E-M5 II +12-40mm £1499 NEW OM-D E-M5 II +12-50mm £1099 OM-D E-M10 Body £399 OM-D E-M10 +14-42mm Electronic Zoom £499 OM-D E-M1 Body £899 OM-D E-M1 + 12-50mm £1079 OM-D E-M1 + 12-40mm £1499 OM-D E-M5 Triple Kit £749	 E-PL7 From £349 E-PL7 Body £349 E-PL7 + 14-42mm £479	 K-3 From £769 K-3 Body £769 K-3 Limited edition with Battery grip £999 K-50 from £369 K-S1 Body £419 K-S1 + 18-55mm £439 NEW K-S2 Body £549 NEW K-S2 +18-55mm £649	 X-E2 From £549 X-E2 Body £549 X-E2 + 18-55mm £749 X-M1 + 16-50mm £349 NEW X-A2+16-50mm II £399	 X-T1 From £879 X-T1 Body £879 X-T1 + 18-55mm £1247 X-T1 + 18-135mm £1359 X-Pro1 + 2 FREE LENSES & CASE WORTH £847 £698
RECOMMENDED LENSES: Olympus 12mm f2.0 ED £899 Olympus 17mm f1.8 £359 NEW Olympus 40-150mm f2.8 Pro £1299 Olympus 60mm f2.8 Macro ..£365 Olympus 25mm f1.8 £299	RECOMMENDED LENSES: Fujinon X-Mount Lenses: 35mm f1.4 R £289 55-200mm £799 56mm f1.2 R £799 F3.5-4.8 R LM OIS XF £495 50-140mm f2.8 WR OIS XF £1249 56mm f1.2 APD XF £999			

"I have used Wex for nearly 15 years and always received excellent service both online and in store."

J. Whigham – Norfolk

CALL CENTRE NOW OPEN SATURDAYS

01603 208761

Mon-Fri 7am-8pm, Sat 9am-6pm

visit www.wex.co.uk

Visit our **Norwich Showroom** – open from 10am Daily
Drayton High Road, (opposite ASDA) Norwich. NR6 5DP.

THE WEX PROMISE: Part-Exchange Available | Used items come with a 12-month warranty^{††}

Canon | PRO PARTNER

The new EOS 5DS – A revolution in resolution

The first of its kind in the EOS line-up, the Canon 5DS is a full-frame DSLR boasting a groundbreaking 50.6-megapixel CMOS sensor for professional photographers who want high-resolution images and extraordinary detail.

Aimed at the most demanding professionals, the 5DS R sports a low-pass cancellation filter to deliver sharpness and extraordinary clarity.

NEW 5DS Body

£2999

NEW 5DS R Body

£3199

50.6 megapixels
5.0 fps
1080p movie mode

NEW 5DS Body £2999

Up to £250 cashback* when bought with selected lenses. Offer ends 31.7.15

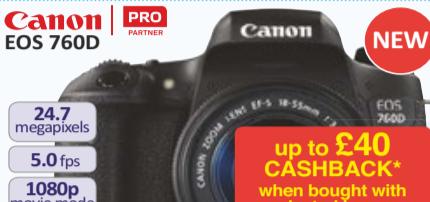
See www.wex.co.uk/canon5ds for details

NEW

Canon EOS 760D

PRO PARTNER

NEW



760D

Body £649

NEW 760D Body

£649

750D Body

£599

750D +18-55mm

£689

750D + 18-135mm

£899

See www.wex.co.uk/canon760d for details

700D Body	£419
700D + 18-55mm IS STM	£489
700D + 18-135mm IS STM	£679
700D + 18-135mm IS STM + 40mm STM	£799

Canon 70D

PRO PARTNER

NEW



70D

From £749

70D Body

£699 including Cashback*

price you pay today £749

70D + 18-55mm f3.5-5.6 IS STM

£777 including Cashback*

price you pay today £827

70D + 18-135mm f3.5-5.6 IS STM

£939 including Cashback*

price you pay today £989

CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM



'An excellent step up'

Adam – Portsmouth

Canon | PRO PARTNER

EOS 7D MkII



7D Mk II From £1429

7D Mark II Body £1429

See www.wex.co.uk/canon7dii for cashback* details

Canon | PRO PARTNER

EOS 6D



6D From £1150

6D Body

£1069 including Cashback*

price you pay today £1150

NEW 6D + 24-70mm f4.0 L IS USM

£1749 including Cashback*

price you pay today £1849

Canon | PRO PARTNER

5D Mark III



5D Mark III From £2249

5D Mark III Body £1999 inc. C/Back*

price you pay today £2249

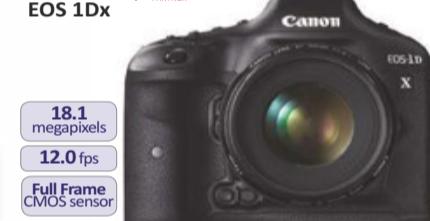
5D Mark III + 24-105mm f4.0L IS USM

£2499 including Cashback*

price you pay today £2749

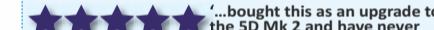
Canon | PRO PARTNER

EOS 1Dx



1Dx Body £4499

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body



'...bought this as an upgrade to

the 5D Mk 2 and never looked back.'

Dave – Cornwall

*Canon Spring cashback offer ends 6.5.15

*Canon lenses cashback offer ends 31.7.15

Pre-Loved cameras

Quality used cameras, lenses and accessories with 12 months warranty*

www.wex.co.uk/pre-loved

*Excludes items marked as incomplete or for spares

Tripods



GT3542L
• 178cm Max Height
• 16cm Min Height

Mountaineer Carbon eXact Tripod:
GT0532 £479
GT1532 £539
GT2542 £599
GT3542L £749

Manfrotto Imagine More

MT190XPRO3
• 160cm Max Height
• 9cm Min Height
MT190XPRO3 £149
MT190XPRO4 £169
MT190CXPRO3 Carbon Fibre £279
MT190CXPRO4 Carbon Fibre £279
MT190XPRO3 + 496RC2 Ball Head £139
MT190XPRO4 + 496RC2 Ball Head £199

Manfrotto Imagine More

Befree Travel Tripod
• 144cm Max Height
• 34cm Min Height
Aluminium Available in Black, Red, Green and Blue..... £119
Carbon Fibre £279

JOBY Hybrid GP2B

• 1000g Max Load
• 25.7cm Height
Joby Tripods Original £17
Hybrid £29
SLR Zoom from £39
Focus GP-8 from £79

Flashguns & Lighting Accessories

Canon | PRO PARTNER Speedlites:



£55 Cashback*

600EX-RT £394 inc. Cashback*

Price you pay today £449

£50 Cashback*

MR-14EX II £449 inc. C/back*

Price you pay today £499

E80 Cashback*



Nikon Speedlights:

MT-24EX £669 inc. C/back*

Price you pay today £749

Kits:



R1 Close-Up £415

R1C1 £559

SONY Flashguns:



HVL-F43M £275

HVL-F60AM £439

OLYMPUS Flashguns:



FL-300R £134.99

FL-600R £279

PENTAX Flashguns:



AF 540FGZ £349

AF 360FGZ £225

GOSSEN



Sekonic L-308S £149

Pro 478DR £324.99

DigiPro F £159.99

PocketWizard



MiniTT1 £149
FlexTT5 £149



Sand Bag £9.99



3m Background Support £99



Light Stands From £10.99



Softlite Reflector Kits Inc Honeycomb & Diffuser:
42cm £49
55cm £69
70cm £129



FlashBender From £23.99



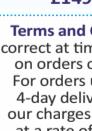
Folding Softbox From £54.99



Reflector Bracket £24.99



Off Camera flash Cord From £30.99



Tilthead £17.99

Terms and Conditions All prices incl. VAT at 20%. Prices correct at time of going to press. FREE Delivery** available on orders over £50 (based on a 4-day delivery service). For orders under £50 the charge is £2.99** (based on a 4-day delivery service). For Next Working Day Delivery our charges are £4.99**. Saturday deliveries are charged at a rate of £8.95**. (**Deliveries of very heavy items, N.I., remote areas of Scotland & Ch. Isles may be subject to extra charges.) E. & O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 9.30am-6pm Mon-Fri and may not be available during peak periods. *Subject to goods being returned as new and in the original packaging. Where returns are accepted in other instances, they may be subject to a restocking charge. **Applies to products sold in full working condition. Not applicable to items specifically described as "IN" or incomplete (ie. being sold for spares only). Wex Photographic is a trading name of Warehouse Express Limited. ©Warehouse Express 2015.

*CASHBACKS Are redeemed via product registration with the manufacturer. Please refer to our website for details. Showroom: Drayton High Road, (opposite ASDA) Norwich. NR6 5DP. Mon & Wed-Sat 10am-6pm, Tues 10am-5pm, Sun 10am-4pm

Follow us on Twitter, Facebook, Google+ and YouTube
for all the latest offers, reviews, news and advice!



DSLR Lenses



CANON LENSES

EF 20mm f.2.8 USM	£385
EF-S 24mm f.2.8 Pancake.....	£139
EF 28mm f.1.8 USM	£379
EF 35mm f.2.0 IS USM	£399
EF 40mm f.2.8 STM	£149
TS-E 45mm f.2.8	£1129
EF 50mm f.1.2 L USM.....	£1035
EF 50mm f.2.5 Macro Lens	£219
MP-E 65mm f.2.8 1.5x Macro	£853
EF 85mm f.1.2 L USM II.....	£1499
TS-E 90mm f.2.8	£1124
EF 100mm f.2.8 USM Macro	£335
inc. £50 Cashback*	price you pay today £385
EF 300mm f.4.0 L IS USM	£999
EF 400mm f.4.0 DO IS USM II	£6999
EF 500mm f.4.0 L IS USM II	£6899
EF-S 10-22mm f.3.5-4.5 USM	£411
NEW EF 11-24mm f.4L USM	£2799
EF-S 15-85mm f.3.5-5.6 IS USM	£542
EF 16-35mm f.4.0 L IS USM	£659
inc. £80 Cashback*	price you pay today £739
EF-S 17-55mm f.2.8 IS USM	£532
EF-S 18-55mm f.3.5-5.6 IS STM Lens	£169
EF-S 18-135mm f.3.5-5.6 IS STM	£313
EF-S 18-200mm f.3.5-5.6 IS	£389
EF 24-70mm f.2.8 L IS USM II	£1479
EF 24-70mm f.4 L IS USM	£540
inc. £165 Cashback*	price you pay today £705
EF 24-105mm f.4.0 L IS USM	£727
EF 24-105mm f.3.5-5.6 IS STM	£375
EF 28-135mm f.3.5-5.6 IS USM	£359
EF 70-200mm f.2.8L IS USM II	£1535

EF 70-200mm f.4 L IS USM.....	£786
including £80 Cashback* price you pay today £866	
EF 70-300mm f.4.0-5.6 IS USM	£369
EF 70-300mm f.4.0-5.6 L IS USM	£904



NIKON LENSES	
10.5mm f.2.8 G IF-ED AF DX Fisheye	£549
14mm f.2.8 D AF ED Lens.....	£1239
20mm f.1.8 G AF-S ED	£679
24mm f.1.4 G AF-S ED	£1465
NEW 28mm f.1.8 G AF-S	£495
35mm f.1.8 G AF-S DX	£128
including £20 Cashback* price you pay today £148	
NEW 35mm f.1.8 G ED AF-S	£429
40mm f.2.8 G AF-S DX Micro	£160
including £25 Cashback* price you pay today £185	
45mm f.2.8 D PC-E Micro	£1393
50mm f.1.4 G AF-S	£279
50mm f.2.8 G AF-S ED Micro	£369
60mm f.2.8 D AF Micro	£368
58mm f.1.4 G AF-S	£1299
85mm f.1.8 G AF-S	£325
including £50 Cashback* price you pay today £375	
105mm f.2.8 G AF-S VR IF ED Micro	£529
including £90 Cashback* price you pay today £619	
135mm f.2.0 D AF DC	£1029
180mm f.2.8 D AF IF-ED	£695
200mm f.4.0 AF Micro	£1179
NEW 300mm f.4.0E AF-S PF ED VR	£1639
10-24mm f.3.5-4.5 G AF-S DX	£549
including £90 Cashback* price you pay today £639	
12-24mm f.4 G AF-S IF-ED DX	£839

14-24mm f.2.8 G ED AF-S	£1315
16-85mm f.3.5-5.6 G ED AF-S DX VR	£378
including £60 Cashback* price you pay today £438	
17-55mm f.2.8 G ED AF-S IF	£1049
18-35mm f.3.5-4.5G AF-S ED	£519
18-55mm f.3.5-5.6 G AF-S DX VR II	£229
18-105mm f.3.5-5.6 G ED VR	£204
18-140mm f.3.5-5.6 G ED AF-S DX VR	£459
18-200mm f.3.5-5.6 G ED AF-S DX VR II	£504
including £80 Cashback* price you pay today £584	
18-300mm f.3.5-5.6 ED AF-S VR	£579
including £90 Cashback* price you pay today £669	
24-70mm f.2.8 G ED AF-S	£1060
inc. £175 Cashback*	price you pay today £1235
24-85mm f.3.5-4.5 G ED VR	£399
24-120mm f.4 G AF-S ED VR	£749
28-300mm f.3.5-5.6 G ED AF-S VR	£659
55-200mm f.4-5.6 G AF-S DX VR IF-ED	£241
NEW 55-200mm f.4.0-5.6 G AF-S ED DX VR II	£279
55-300mm f.4.5-5.6 G AF-S DX VR	£279
70-200mm f.2.8G ED AF-S VR II	£1354
inc. £225 Cashback*	price you pay today £1579
70-300mm f.4.5-5.6 G ED AF-S IF VR	£359
including £60 Cashback* price you pay today £419	
80-400mm f.4.5-5.6 G ED AF-S VR	£1624
inc. £275 Cashback*	price you pay today £1899

8-16mm f.4.5-5.6 DC HSM	£549
10-20mm f.4.0-5.6 EX DC HSM	£345
10-20mm f.3.5 EX DC HSM	£399
12-24mm f.4.5-5.6 EX DG HSM II	£599
17-70mm f.2.8-4.0 DC OS HSM	£329
18-200mm f.3.5-6.3 DC OS HSM II	£239
18-250mm f.3.5-6.3 DC Macro OS HSM	£299
NEW 18-300mm f.3.6-6.3 C DC Macro OS HSM	£399
24-70mm f.2.8 IF EX DG HSM	£599
50-150mm f.2.8 EX DC APO OS HSM	£739
50-500mm f.4.5-6.3 DG OS HSM	£999
70-200mm f.2.8 EX DG OS HSM	£799
70-300mm f.4.0-5.6 DG OS	£275
120-300mm f.2.8 OS	£2699
120-400mm f.4.5-5.6 DG OS HSM	From £639
150-500mm f.5.0-6.3 DG OS HSM	£699
NEW 150-600mm f.5.0-6.3 S DG OS HSM	£1499
NEW 24mm f.1.4 DG HSM A	£699
NEW 150-600mm f.5-6.3 C DG OS HSM	£899

TAMRON

TAMRON LENSES - with 5 Year Warranty

90mm f.2.8-4.0 VC USD Macro	£379
180mm f.3.5 Di SP AF Macro	£698
10-24mm f.3.5-4.5 Di II LD SP AF ASP IF	£359
NEW 15-30mm f.2.8 SP Di VC USD	£949
16-300mm f.3.5-6.3 Di II VC PZD Macro	£449
17-50mm f.2.8 XR Di II VC	£349
18-200mm f.3.5-6.3 AF XR DI II	£132
18-270mm f.3.5-6.3 Di II VC PZD	£269
24-70mm f.2.8 Di VC USD SP	£749
28-75mm f.2.8 XR Di	£359

*Canon cashback offers available until 6.5.15

*Nikon cashback offers available until 31.5.15

Photo Bags & Rucksacks



Toploader Pro 70 AW II Black	£66
Perfect for carrying a Pro DSLR plus a standard lens plus accessories	
Toploader: Pro 70 AW II	£71
Lens Trekker: 600 AW II	£153



Manfrotto Professional Backpacks	
Designed to hold a DSLR, lenses and several accessories	
Pro Trekker: 450 AW	£290
650 AW	£326
Lens Trekker: 600 AW II	£153



Billingham Hadley Pro Original Khaki	£379
Canvas/Leather: Khaki, Black FibreNyte/Leather: Khaki, Sage, Black	
Digital	£109
Small	£139
Large	£154
Pro Original	£169

Computing



PIXMA Pro 100S	£349
including £50 Cashback*	price you pay today £399
PIXMA Pro 10S	£524
including £75 Cashback*	price you pay today £599
PIXMA Pro 1	£545
including £100 Cashback*	price you pay today £645



CHISWICK
Camera Centre

Call us 020 8995 9114
E-mail us sales@chiswickcameras.co.uk
www.chiswickcameras.co.uk



TAMRON

10-24mm f3.5-4.5 LD Dill	£359
15-30mm f2.8 Di VC USD	£949
16-300mm f3.5-6.3 VC PZD	£329
17-50mm f2.8 XR Dill	£279
18-270mm f3.5-6.3 VC PZD	£269
24-70mm f2.8 VC USD	£749
28-300mm f3.5-6.3 VC PZD	£549
70-300mm f4-5.6 VC	£249
70-200 f2.8 VC USD SP	£999
90mm f2.8 VC Macro USD	£379
150-600mm f5-6.3 VC USD	£899

WE ALSO STOCK

Phottix
Professional Photo Accessories

LENSPEN

OP/TECH USA

SAMYANG

Metz

Velbon

COKIN
CREATIVE FILTER SYSTEM

tamrac



NOW ONLY
£999

Lytro Illum

Unique Light field camera
Adjust depth of field after
the picture has been taken.



ND1000 Filter
Cut out 10 stops
of light for superb
long exposures
77mm £79

Other sizes available

4 Chiswick Terrace, Acton Lane, Chiswick, London W4 5LY
50 Metres from Chiswick Park tube station - Customer parking available

Part-exchange welcome - Established over 53 years

OPENING HOURS
9.30AM-6PM
MON - SAT

RICHARD CAPLAN



Leica Specialist

HASSELBLAD

www.richardcaplan.co.uk

60 Pall Mall, London SW1Y 5HZ
Tel. 0207 807 9990

We Sell, Buy and Part-Exchange Premium Photo Equipment



Complimentary
training day

at our own
Studio Workshop
by Leica Akademie
with any new
Leica M or T body
purchased from us.



please enquire for dates



LEICA M BODIES - DIGITAL

New Leica M-P (Typ 240) black or silver

New Leica M (Typ 240) black or silver

New Leica M (Typ 240) 100 years ed, silver

New Leica M '60 years edition'

New Leica M-P Safari Set (inc 35mm f2)

Leica M (TYP 240) black, boxed, passport

Leica M (TYP 240) silver, boxed

Leica M9-P black body (550 actuations)

Leica M-E body (500 actuations)

Leica M9 black inc grip

Leica M8.2 inc case, protector, boxed

Leica M8 silver, inc ER case

LEICA M BODIES - FILM

Leica M7 0.58 black, boxed

Leica M4 black paint (rare)

Leica M6 classic 0.85, black, boxed

Leica M2 inc MC meter

Leica M2 body exc++

Leica M2 body, user condition

LEICA M LENSES

We have an excellent range of new Leica-M and Zeiss ZM lenses (Leica M fit)
please telephone to check stock and pricing

Leica 16-18-21mm TRI-ELMAR 6-bit mint

Leica 21mm/3.4 SUPER-ELMAR, passport

Leica 24mm/3.8 ELMAR-M ASPH, boxed

Leitz 28mm/2.8 ELMARIT (v2 Canada)

Leica 35mm/1.4 (non ASPH) TITAN

Leitz 40mm/2 SUMMICRON-C

£5,650 Leica 50mm/1 NOCTILUX-M, 6-bit, boxed

£4,299 Leitz 50mm/1 NOCTILUX-M E60 +hood

£4,299 Leica 50mm/2 SUMMICRON-M(built-in hood)

£12,000 Leica 50mm/2 6-bit, dented hood

£7,850 Leitz 50mm/2 SUMMICRON v3

£3,599 Leica 50mm/2.5 SUMMARIT-M

£3,499 Leitz 5cm/2.8 ELMAR collapsible

£3,195 Leica 50mm/2.8 collapsible 6-bit, silv, box

£2,799 Voigtlander 50mm/1.5 NOKTON + M mount

£2,499 Leitz 75mm/1.4 inc Hood (Rare)

£1,350 Leica 75mm/2 APO, 6-bit, mint

£1,100 Leica 90mm/2 APO, 6-bit, mint

Leica 90mm/2 SUMMICRON-M

£1,249 Leica 90mm/2.8 ELMARIT-M

£2,899 Leica 90mm/2.5 SUMMARIT-M, 6-bit

£899 Leitz 90mm/4 M-ROKKOR

£699 LEICA SCREW MOUNT

£599 Leica 250GG 'Reporter' inc film cassettes,rare

£449 Leica IIIG silver body

Leica IIIG inc 5cm/2.8 Coll-Elmar

Leica IIIc inc 5cm/2. Summarit

Leica IIIB body

Leica 50mm/2 SUMMICRON (rigid) rare

£3,150 LEICA R

£1,899 Leica R8 silver body

£1,299 Leica R5 black body

£699 Leica 19mm/2.8 ELMARIT-R ROM, boxed

£1,750 Leica 21-35mm/3.5-4 VARIO-ELMAR-R ROM

£425 Leica 35mm/1.4 SUMMILUX-M ROM

£3,950 Leica 60mm/2.8 MACRO ROM

£3,395 Leica 60mm/2.8 MACRO inc ext tube

£1,099 Leica 100mm/2.8 APO-MACRO

£999 Leica 105-280mm/4.2 VARIO-ELMAR-R

£599 Leica 350mm/4.8 TELYT-R

£899 Leica 250mm/4 TELYT-R +2x CONVERTER

£399 Leica 280mm/2.8 APO-TELYT-R +case, filters

£599 Leica 1.4x APO-EXTENDER-R ROM for 280mm

£225 LARGE FORMAT

£2,699 Zeiss Planar 135mm/3.5 (coating marks)

£1,995 Sinar 90mm/f4.5 Sinarow-W,Linhof plate

£1,995 Schneider 240mm/5.5 Tele-Artos,Linhof plate

£999 MISCELLANEOUS

£899 Nikon S3 2000 w/50mmf1.4 mint, inc ERC

£849 Leica 'O' replica "Oskar Barnack"

£225 Voigtlander Bessa RF

Pentax 6x7 focussing bellows, mint

£9,995 Nikon D800E body + MB-D12 grip

£499 Zeiss 85MM/1.4 PLANAR ZF.2 (nikon)

£899 Zeiss 35MM/2 DISTAGON ZF.2 (nikon)

£599 Leica X1 black inc finder and case

£299 Sony NEX-7, 18-55mm, 30mm MACRO, mint

£1,750 FUJI X100 black, near mint, boxed

FUJI X100 silver boxed, inc case

£399 Canon G15, boxed

£149 Leica 8x32 Ultravid HD, boxed

£1,750 Leica 8x32 Trinovid BA inc case

£225 E&OE, P&P £10 - next day delivery.





We are a small, family owned and run company, specialising in photographic consumables - and proud winners of a 2013 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog!



01926 339977 www.premier-ink.co.uk

PRINTER INK CARTRIDGES



EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two **independent** ink tests that agree...



**Ink Test
Winner**



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"
- Computer Upgrade Magazine

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£29.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£126.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£15.99 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
T0441-T0454 Set of 4	£49.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86,
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	CX3600/3650, CX4400, CX6600
T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £10.99	Parasol Inks
T0481-T0486 Set of 6	£69.99 set of 6	£19.99, 3 sets for £56.99	R200, R220, R300, R320, R340
T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Seahorse Inks
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	Photo R800, R1800
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	Frog Inks
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Photo R240, R245,
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	RX420, RX425, RX520, RX525
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Duck Inks
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	Photo R2400
T0591/2/3, each	£12.99 13ml	Check Website.	Lilly Inks
T0594/5/6, each	£12.99 13ml	Check Website.	
T0597/8/9, each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	D68, D88,
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	DX3800/3850, DX4200/4250, DX4800/4850
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Teddy Bear Inks
T0711-T0714 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	Photo 1400
T0791/2/3, each	£12.99 10ml	Check Website.	Owl Inks
T0794/5/6, each	£12.99 10ml	Check Website.	
T0801-T0806 Set of 6	£51.99 set of 6	£19.99, 3 sets for £57.99	Photo P50, PX650/660/700W/710W/720WD,
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	PX730WD/800FW/810FW/830FWD/830FWD
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	R265/285/360, RX560/585/685
T0870-T0879 Set of 8	£74.99 set of 8	Check Website.	Photo R1900
T0870 Gloss	£7.99 11.4ml	Check Website.	Flamingo Inks
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	Photo R2880
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	Husky Inks
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£29.99 set of 4	£14.99, 3 sets for £42.99	S22, SX125/130, SX420W/425W/445W,
T1281 Black	£7.99 5.9ml	£4.99 13ml	BX305F
T1282/3/4, each	£7.99 3.5ml	£3.99 10ml	Fox Inks
T1291-T1294 Set of 4	£42.99 set of 4	£16.99, sets of 4	SX420W/425W/445W/525WD/620FW,
T1291 Black	£10.99 11.2ml	£5.49 16ml	BX305F/320FW/525WD/535WD/625FW/630FW,
T1292/3/4, each	£10.99 7ml	£4.49 13ml	BX635FW/BX925FW/BX935FW, B42WD
T1571-9, each	£20.99 25.9ml each	£164.99 set of 8	Photo R3000 Turtle Inks
T1591-9, each	£14.99 17ml each	£107.99 set of 8	Photo R2000 Kingfisher Inks
T5591-6, each	£13.99 13ml each	£74.99 set of 6	Photo RX700 Penguin Inks
T5801-9, each	£41.99 80ml each	£329.99 set of 8	Photo Pro 3800, 3880
No.16 Set of 4	£24.99 set of 4	£14.99 set of 4	Workforce WF-2010W, 2510WF, 2520NF,
No.16 Black	£7.99 5.4ml	£4.99 18ml	2530WF, 2540WF
No.16 C/M/Y, each	£5.99 3.1ml	£3.99 13ml	Fountain Pen Inks
No.16XL Set of 4	£44.99 set of 4	£14.99 set of 4	Workforce WF-2010W, 2510WF, 2520NF,
No.16XL Black	£14.99 12.9ml	£4.99 18ml	2530WF, 2540WF
No.16XL C/M/Y, each	£11.99 6.5ml	£3.99 13ml	High Capacity Fountain Pen Inks
No.18 Set of 4	£22.99 set of 4	£14.99 set of 4	Expression Home XP30, XP102, XP202, XP205
No.18 Black	£7.99 5.2ml	£4.99 18ml	XP302, XP305, XP402, XP405
No.18 C/M/Y, each	£5.99 3.3ml	£3.99 13ml	Daisy Inks
No.18XL Set of 4	£46.99 set of 4	£14.99 set of 4	Expression Home XP30, XP102, XP202, XP205
No.18XL Black	£14.99 11.5ml	£4.99 18ml	XP302, XP305, XP402, XP405
No.18XL C/M/Y, each	£11.99 6.6ml	£3.99 13ml	High Capacity Daisy Inks
No.24 Set of 6	£44.99 set of 6	NEW	Expression Photo XP750, XP850
No.24 B/LC/LM, each	£7.99 5.1ml	NEW	Elephant Inks
No.24 C/M/Y, each	£7.99 4.6ml	NEW	Expression Photo XP750, XP850
No.24XL Set of 6	£69.99 set of 6	NEW	High Capacity Elephant Inks
No.24XL B/LC/LM, each	£11.99 9.8ml	NEW	Expression Premium XP600, XP605, XP700, XP800
No.24XL C/M/Y, each	£11.99 8.7ml	NEW	Polar Bear Inks
No.26 Set of 4 (no PB)	£30.99 set of 4	NEW	Expression Premium XP600, XP605, XP700, XP800
No.26 Black	£8.99 6.2ml	NEW	High Capacity Polar Bear Inks
No.26 Photo Black	£7.99 4.7ml	NEW	
No.26 C/M/Y, each	£7.99 4.5ml	NEW	
No.26XL Set of 4 (no PB)	£54.99 set of 4	NEW	
No.26XL Black	£14.99 12.1ml	NEW	
No.26XL Photo Black	£13.99 8.7ml	NEW	
No.26XL C/M/Y, each	£13.99 9.7ml	NEW	

If you cannot find the ink cartridges for your printer, please check our website, or give us a call, and we'll do our best to help. We stock what is probably the UK's largest range of ink cartridges and photo paper, including wide format ink cartridges and roll papers.

E&OE. Prices may be subject to change, but hopefully not!

Canon

Canon Originals

BCi6 All colours, 13ml, each	£8.99
PGi5 Black 26ml	£12.99
CLI8 All colours, 13ml, each	£10.99
CLI42 All colours, 13ml, each	£10.99
CLI42 Set of 8	£79.99
PGi9 All colours, 14ml, each	£9.99
PGi9 Set of 10	£89.99
PGi29 All colours, 36ml, each	£22.99
PGi29 Set of 12	£269.99
PGi72 All colours, 14ml, each	£10.99
PGi72 Set of 10	£99.99
PGi520 Black 19ml	£10.99
CLI521 B/C/M/Y/GY 9ml	£9.99

Canon Compatibles

BCi6 All colours, 15ml, each	£2.99
PGi5 Black 29ml	£4.99
CLI8 B/C/M/Y/PC/PM 15ml	£3.99
PGi520 Black 19ml	£4.99
CLI521 B/C/M/Y/GY 9ml	£3.99
PGi525 Black 19ml	£4.99
CLI526 B/C/M/Y/GY 9ml	£3.99
PGi550 Black 25ml	£4.99
CLI551 B/C/M/Y/GY 12ml	£3.99
PG40 Black 28ml	£14.99
PG50 Black 22ml	£21.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£16.99
PG540XL Black 21ml	£17.99
PG545XL Black 15ml	£16.99
CL41 Colour 12ml	£18.99
CL51 Colour 9ml	£25.99
CL513 Colour 13ml	£15.99
CL541XL Colour 15ml	£19.99

Canon Compatibles

BCi6 All colours, 15ml, each	£2.99
PGi5 Black 29ml	£4.99
CLI8 B/C/M/Y/PC/PM 15ml</	

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.

01926 339977 www.premier-ink.co.uk



Premier
Ink & Photographic

Winners of an Amateur Photographer 2013 "Good Service Award"

MEMORY

SanDisk®

Sandisk Blue SDHC Class 4 5MB/s		£3.99
2GB 5MB/s		£4.49
4GB 5MB/s		£4.99
8GB 5MB/s		£8.99

Sandisk Ultra SDHC Class 6 30MB/s		£5.99
4GB 30MB/s		£6.99
8GB 30MB/s		£10.99
16GB 30MB/s		£19.99

Sandisk Extreme SDHC Class 10 UHS-1, 30 & 45MB/s		£7.99
4GB 30MB/s		£9.99
8GB 30MB/s		£14.99
16GB 45MB/s		£26.99
32GB 45MB/s		£57.99

NEW Sandisk Extreme 80 SDHC UHS-1 Class 10 80MB/s		£14.99
8GB 80MB/s		£22.99
16GB 80MB/s		£42.99
32GB 80MB/s		£84.99

Sandisk Ultra Compact Flash 30MB/s		£13.99
4GB 30MB/s		£19.99
8GB 30MB/s		£34.99

Sandisk Extreme Compact Flash 60MB/s		£27.99
8GB 60MB/s		£45.99
16GB 60MB/s		£76.99
32GB 60MB/s		£139.99

Sandisk Extreme Pro Compact Flash 90MB/s		£72.99
16GB 90MB/s		

Sandisk Ultra MicroSDHC Class 10 30MB/s		£7.99
8GB 30MB/s		£12.99
16GB 30MB/s		£24.99
32GB 30MB/s		£48.99

Sandisk Cruzer Blade USB Pen Drives		£4.99
8GB USB 2.0		£7.99
16GB USB 2.0		£15.99

Lexar™		£19.99
---------------	---	--------

Lexar Professional SDHC Class 10, UHS-1 400X, 60MB/s		£11.99
8GB 60MB/s		£17.99
16GB 60MB/s		£32.99

Lexar Professional Compact Flash 800X, 120MB/s		£24.99
8GB 120MB/s		£39.99
16GB 120MB/s		£69.99

Lexar Professional Dual Slot Reader SD & Compact Flash		£25.99
USB3.0 Reader 500MB/s		

DELKIN DEVICES		£19.99
-----------------------	---	--------

Delkin Professional Compact Flash 500X, 75MB/s		£16.99
8GB 75MB/s		£27.99
16GB 75MB/s		£46.99

Waterproof Memory Card Storage Totes		£6.99
SD Tote Holds 8 SD cards		£6.99

CF Tote Holds 4 Compact Flash		£6.99
--------------------------------------	---	-------

Universal Memory Card Readers		£9.99
USB2.0 Reader 30MB/s		£19.99

USB3.0 Reader 500MB/s		£19.99
------------------------------	---	--------

BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer, Hahnel and Blumax. All batteries come with a 2 year guarantee.

NB-2L/LH for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£12.99
NB-9L for Canon	£9.99
NB-10L for Canon	£12.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£12.99
LP-E6 for Canon	£19.99
LP-E8 for Canon	£15.99
LP-E10 for Canon	£12.99
LP-E12 for Canon	£12.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP95 for Fuji	£9.99
NPW126 for Fuji	£17.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL3E for Nikon	£14.99
EN-EL5 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
EN-EL14 for Nikon	£14.99
EN-EL15 for Nikon	

Canon

EOS FULL FRAME

1DX	body.....£4449
5Ds R	body.....£3199
5Ds	body.....£2999
6D	body.....£1199
plus 24-105 IS STM	£1699
BG-E13 grip.....	£159

Why not PART EXCHANGE and UPGRADE to the latest technology

M SERIES

M + 18-55 IS STM £599

EOS APS-C

7D MKII

body.....£1398

BG-E16 grip.....£229

70D

body.....£747

plus 18-55 STM £897

plus 18-135 STM £997

BG-E14 grip.....£139

760D

body.....£647

plus 18-135 STM £899

750D

body.....£597

plus 18-55 STM £688

MIFSUDS ARE CANON PROFESSIONAL STOCKISTS

EOS 5Ds

body

£2999



EOS 5Ds R

body

£3199



100-400 f4.5/5.6

IS LII

USM

£1998



Nikon

NIKON FULL FRAME

D4S	body.....£4444
D810A (Astronomical Version)	body.....£2999
D810	body.....£2347
MBD-12 grip (D810/800/E)	£279
D750	body.....£1747
plus 24-120 F4 VR.....£2289	
MBD-16 grip	£229
D610	body.....£1199
MBD-14 grip (D610/600) ...	£198

NIKON APS-C

D7200

body.....£924

plus 18-105 VR £1098

MBD-15 grip £228

Why not PART EXCHANGE and UPGRADE to the latest technology

D5500

body.....£597

plus 18-55 VR.....£667

plus 18-140 VR.....£869

D3300

body.....£359

plus 18-55 VR.....£384

COMPACT CAMERAS

Coolpix P900 £499

DX NON FULL FRAME LENSES

10-24 F3.5/4.5 AFS G .. £639

16-85 F3.5/5.6 AFS VR .. £399

18-55 F3.5/5.6 AFS VR .. £99

18-105 F3.5/5.6 AFS G no box £179

18-140 F3.5/5.6 AFS VR .. £397

18-300 F3.5/6.3 AFS VR .. £597

35 F1.8 AFS G .. £169

40 F2.8 AFS G macro .. £177

FX FULL FRAME LENSES

14-24 F2.8 AFS G ED .. £1315

16-35 F4 AFS VR .. £829

18-35 F3.5/4.5 AFS G .. £517

20 F1.8 AFS G ED .. £647

24-70 F2.8 AFS G ED .. £1245

24-85 F3.5/4.5 AFS VR .. £399

24-120 F4 AFS G ED VR. .. £719

28 F1.8 AFS .. £495

28-300 F3.5/5.6 AFS VR .. £659

35 F2 AF-D .. £269

50 F1.4 AFS G .. £299

50 F1.8 AFS G .. £149

58 F1.4 AFS G 1 only .. £1099

70-200 F2.8 AFS VR II .. £1619

70-200 F4 AFS G ED VR. .. £947

70-300 F4.5/5.6 AFS VR .. £439

80-400 F4.5/5.6 AFS G VR £1899

85 F1.8 AFS G .. £374

105 F2.8 AFS VR macro .. £629

200 F2 AFS G VR II .. £3799

300 F4 E PF ED VR .. £1639

TC14EIII converter .. £448

TC17EII conv Last couple .. £289

TC20EIII converter .. £366

I AM HERE

D7200

body

£924

+ 18-105

VR £1098

300mm f4 PF ED VR



£1639

FUJIFILM

X-T1 blk	18-135mm F3.5/5.6 XF £597
+ 18-135mm	£1337
23mm F1.4 XF	£647
X-T1 blk + 18-55mm £1237	27mm F2.8 XF
£1237	£309
X-T1 body blk	35mm F1.4 XF
£889	£379
X-E2 + 18-55mm OIS £739	50-140mm F2.8
£739	
X-E2 body	R OIS
£499	£1099
10-24mm F4 XF	55-200mm OIS XF
£729	£495
14mm F2.8 XF	56mm F1.2 R APD
£649	£999
16mm F1.4 XF	56mm F1.2 XF
£729	£729
16-55mm F2.8	60mm F2.4 XF
£897	£425
18mm F2 XF	X100T Black/Silver
£349	£879
18-55mm OIS no box £379	X30 Black/Silver
	£399

SIGMA

10-20 F3.5 EX DC HSM	£388
10-20 F4/5.6 EX DC HSM	£338
17-50 F2.8 EX DC OS HSM	£289
17-70 F2.8/4 DC OS HSM	£327
18-35 F1.8 DC HSM ..	£619
18-300 F3.5/6.3 DC OS mac	£399
24 F1.4 DG HSM Art ..	£799
24-70 F2.8 EX IF DG HSM	£579
35 F1.4 DG HSM ..	£636
50 F1.4 EX DG HSM Art	£647

50-500 F4/5.6 OS HSM .. £979

70-200 F2.8 DG OS HSM .. £749

70-300 4.5/5.6 APO DG mac .. £169

105 F2.8 EX DG OS HSM .. £377

120-300 F2.8 DG OS HSM .. £2599

150 F2.8 EX DG OS HSM .. £699

150-500 F5/6.3 DG OS HSM .. £689

150-600 F5/6.3 OS Contem .. £1199

150-600 F5/6.3 OS Sport .. £1499

1.4x DG .. £199 2x DG .. £239

Panasonic TO CLEAR

GH4 + 14-140mm

f3.5/5.6 OIS .. £1499

7-14mm f4 .. £799

12-35mm f2.8 OIS .. £699

35-100mm f2.8 OIS .. £799

100-300mm f4/5.6 .. £389

FL220E flash .. £97

FL500 flash .. £299

VF2 viewfinder .. £179

TAMRON

16-300 f3.5/6.3 Di II VC PZD .. £479

150-600 f5/6.3 SP ..

VC USD .. £898

Kenko Converters

1.4x Pro 300 DGX .. £149

2x Pro 300 DGX .. £149

QUALITY USED EQUIPMENT. See website for full list. Call us for condition and to buy secondhand stock. 6 Month warranty on most secondhand.

5 x 4 USED

Walker Titan XL M-...£779

BRONICA ETRS 645 USED

ETRS body£99

40 F4 MC£149

45-90 F4/5.6 PE box £449

60 F2.8 PE£199

100 F4 PE macro.....£249

100 F4 E macro.....£199

105 F3.5£99

135 F4 PE£199

150 F3.5 E£99

150 F3.5 PE M- Box.£149

200 F4.5 PE£199

2x extender E£79

E14, 28 or 42 ext tube£49

120 RFH£69

Polaroid Back£25

WLF£69

Rotary prism.....£129

AEIII prism£179

AEII Prism£79

Plain Prism E£29

Angle viewfinder E.....£129

Winder early£79

Speed Grip E£39

Tripod adapter E£39

Winder early£49

Metz SCA 386£49

BRONICA SQ 6x6 USED

40 F4 S£299

50 F3.5 S£149

135 F4 PS M-.....£249

150 F3.5 S£79

150 F4 PS£149/199

200 F4.5 PS M- box.£199

2x PS converter M- ..£179

Polaroid back£25

SQAi 120 RFH£79

SQA 120 RF£49

SQA 135N back.....£119

Plain Prism S Boxed ..£69

AE Prism Early.....£79

ME Prism Finder.....£69

Metz SCA 386£49

Pro shade S£59

Lens Hood 65-80£20

SQAi Motorwinder....£149

Speed grip S£69

CANON DIGITAL AF USED

1D MKIV body box.£1799

1D MKIV body.....£1299

1D MKII body box.....£299

7D body.....£399/499

5D MKIII body box ..£1599

5D MKI body box£999

5D MKI body box ..£399

70D body box.....£599

50D body box.....£299

40D body£199

20D body£129

600D body£279

550D body box£249

450D body£179

350D body£99

300D body£79

BG-E1.....£39 BG-E2.£39

BG-E2N.£59 BG-ED3 £39

BG-E4....£49 BG-E5.. £49

BG-E6 box£119

BG-E7£99

BG-E16 Mint box.....£199

G11 compact box.....£199

SX60 compact.....£269

CANON AF USED

EOS 1V body.....£299

EOS 3 + PB-E2£239

EOS 3 + BP-E1£199

EOS 3£149

EOS 1n body.....£129

EOS 3 body.....£129

430EZ II£149

EOS 5 body.....£39

430EZ non digital ..£39

EOS 300V/650 b/o ea £29

EOS 600/body£20

50EX box£239

8-15 F4 L box.....£799

10-18 F4/5.6 IS STM.£179

10-22 F3.5/4.5 U£349

16-35 F2.8 LI box.....£799

17-40 F4 L box.....£449

17-55 F2.8 IS U£479

17-85 F4/5.6 IS£479

U EFS£179

18-55 F3.5/5.6 IS EFS £79

18-55 F3.5/5.6 IS STM.£99

18-55 F3.5/5.6 EFS.....£59

18-135 F3.5/5.6 IS STM.£249

18-135 F3.5/5.6 IS£219

20 F2.8 USM£279

Motor drive MA£49

24 F2.8 IS USM.....£369

24 F3.5 L TSE box£799

24-70 F2.8£699

24-85 F3.5/4.5 U

silv/blk£149

24-105 F4 L£499

28-70 F2.8 L£499

28-90 F3.5/5.6£79

40 F2.8 STM.....£99

50 F1.2 U M- box....£899

50 F1.4 U£239

50 F1.8 MKII£59

50 F2.5 mac box£479

55-250 F4/5.6

EFS STM£199

55-250 F4/5.6 EFS....£119

60 F2.8 PE£249

60 F2.8 L U£649

70-200 F2.8 L U£379

70-300 F4/5.6 IS U ..£279

75-300 F4/5.6 MKIII ..£89

85 F1.2 L MKI M-£949

90-300 F4/5.6£69

100 F2.8 U Macro....£299

100 F2.8 Macro£299

100-400 F4/5.6£199

100-400 F4.5/5.6£199

100-400 F4

The U.K.s Largest Used Equipment Specialist

The ORIGINAL commission sale specialists
We also PART EXCHANGE and BUY FOR CASH
Good quality equipment always wanted

Fuji X Lenses

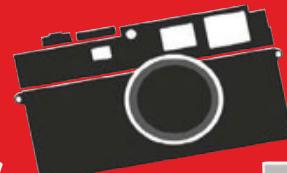
16-50mm F3.5-5.6 OIS XC	E++ / Mint- £129 - £139	Waist Level Finder E	E++ £35	Sigma 12-24mm F4.5-5.6 EX DG HSM	E++ £369	Large System Bag	E++ £179	Panasonic GF-3 + 14-42mm	E+ £99	Sony A77 Body + VG-C77AM Grip	E++ £499
18-55mm F2.8-4 XF	E++ / Mint- £279	Sigma 12-24mm F4.5-5.6 EX DG HSM MKII	E++ £399	Magazine + Insert	Mint- £129	Panasonic GF-3 Black Body	E++ / Mint- £79 - £99	Sony A900 Body + VG-C90AM Grip	E++ £899		
18mm F2 XF R	E++ / Unused £179 - £239	Sigma 24-60mm F2.8 EX DG	E+ £169	E+ £159	MF-2 Waist Level Finder	E++ / Mint- £249 - £289	Panasonic GF-3 Red Body	Mint- £99	Sony A900 Body Only	E++ £769	
27mm F2.8 XF	Mint- / Unused £249 - £259	Sigma 24-70mm F2.8 EX DG HSM	E+ £399	E+ £449	MFB-2 Polaroid Mag	E+ / E++ £49 - £99	Panasonic GH-2 Body Only	E+ / E++ £199	Sony A500 + 18-55mm	E++ £189	
50-230mm F4.5-6.7 OIS XC	E++ £159	Sigma 28-200mm F3.5-5.6 DL	E+ £69	E+ £69	MP1 Battery Grip	E++ £189	Panasonic GH-3 Body Only	E++ £429			
55-200mm F3.5-4.8 OIS XF	E+ / E++ £359	Sigma 28-300mm F3.5-6.3 DL	As Seen £49	As Seen £49	MSB1 Flash Bracket	E++ £149	Panasonic GH1 Body Only	E+ / E++ £179 - £219			
60mm F2.4 XF R Macro	E++ £299	Sigma 50mm F1.4 EX DG HSM (A)	E+ £99	Sigma 50mm F1.4 EX DG HSM	E++ £229 - £249	Panasonic GX1 Body Only	E+ / E++ £99 - £119				
500mm F8 S	E+ £299	Sigma 50-500mm F4.6-3.8 Apo DG HSM	E+ £399	G2 Millennium Kit	E+ / Mint- £1,499 - £1,699	Pentax Q Body Only	E++ £129	Hasselblad H Series			

4/3rds Lenses

Olympus 9-18mm F4-5.6 ED Zuiko	E++ £279	2x Teleconverter PS.	E++ £99	Sigma 70mm F2.8 EX DG Macro	E+ / E++ £229 - £239	G1 Body + GD1 Back	E+ £169	Samsung NX100 + 20-50mm	E++ £99	H4D Complete (60MP)	E++ £12,995
Olympus 11-22mm F2.8-3.5 Zuiko	E++ / Mint- £279 - £349	SQA Body Only	E+ £169	Sigma 70-210mm F2.8 EX DG	E+ £159	Magazine + Insert	Mint- £129	Panasonic GF-3 Black Body	E++ / Mint- £79 - £99	Sony A900 Body + VG-C90AM Grip	E++ £899
Olympus 12-60mm F2.8-4 ED SWD	E+ £349	SQA Body Only	E+ £169	Sigma 70-300mm F4.6-3.8 Apo	E+ £55 - £79	MF-2 Waist Level Finder	E++ / Mint- £249 - £289	Panasonic GF-3 Red Body	Mint- £99	Sony A900 Body Only	E++ £769
Olympus 14-35mm F2 SWD	E+ £349	Polaroid Mag S	E+ £25	Sigma 100-300mm F4 Apo EX HSM	E+ £299	MP1 Battery Grip	E++ £189	Panasonic GH-2 Body Only	E+ / E++ £199	Sony A500 + 18-55mm	E++ £189
Olympus 14-45mm F3.5-6.7 OIS XC	E++ / Mint- £1,099 - £1,149	AE Prism Finder S	E+ / E++ £89 - £99	Sigma 10mm F1.4 EX DG HSM	E+ £1,299	MSB1 Flash Bracket	E++ £149	Panasonic GH1 Body Only	E+ / E++ £179 - £219		
CDS MF Finder S.	E+ / E++ £64 - £79	AE Prism Finder S	E+ / E++ £89 - £99	Sigma 12-300mm F2.8 EX DG OS HSM S	E+ £1,979	G1 Body + GD1 Back	E+ £169	Samsung NX100 + 20-50mm	E++ £99	Sony A77 Body + VG-C77AM Grip	E++ £499
Olympus 14-45mm F3.5-6.7 Zuiko	E++ £149	ME Prism Finder S	E+ £79	Sigma 170-500mm F5-6.3 Apo	E+ £299	16mm F8 G + Finder	E+ £179 - £199	Samsung NX1000 Body Only	E+ / E++ £99 - £119	Sony A900 Body Only	E++ £769
Olympus 14-54mm F2.8-3.5 MkiI	E++ £199	Proshade S	E+ £25	Sigma 300mm F2.8 EX DG HSM	E+ £1,689	GD1 Database	E+ / Mint- £499 - £549	Sony NEX3 + 16mm F2.8	E+ £179	H2 Complete	E+ / E++ £1,599 - £1,989
Olympus 14-54mm F2.8-3.5 Zuiko	E++ £149 - £249	Goldpfeil Leather Holdall	E+ / E++ £159 - £199	Sigma 300mm F4 Apo	E+ / E++ £159 - £199	TLA140 Flash	E+ / Mint- £35 - £59	H2 Body + Prism + Mag	E+ £1,250		

Panasonic 25mm F1.4 Summilux D

E++ / Mint- £349 - £449	EOS 1N + E2 Booster	E+ £189	Tamron 10-24mm F3.5-4.5 Di II LD Asph	E++ £279	Contax SLR Series						
Olympus 25mm F2.8 Zuiko	E++ £139	EOS 3 + E2 Booster	E+ £149	Tamron 17-50mm F2.8 XR Di II VC LD Asph	E++ £249	G1 Body Only	E+ £169	Sony NEX5 + 16mm F2.8	E+ £149	H1 Body + HV90 Prism	As Seen £499
Olympus 35-100mm F2 Zuiko	E++ £1,099	EOS 3 Body Only	As Seen / E+ £79 - £119	Tamron 28-300mm F3.5-6.3 XR Di VC	E+ £299	16mm Viewfinder	E+ £179 - £199	Samsung NX5 + 18-55mm + 16mm	E+ £199	H1 Body Only	E+ / E++ £689
Olympus 35mm F3.5 Macro Zuiko	E+ / E++ £109 - £169	EOS 30 + BP300 Grip	E+ £69	Tamron 55-200mm F4.6-5.6 Di II	E+ £39	NX Body Only	E+ £129 - £189	Sony NEX5N + 18-55mm + 16mm	E+ £199	H1 Complete	E+ £1,199
Olympus 40-150mm F3.5-4.5 Zuiko	E+ / E++ £109 - £169	EOS 30 Body Only	E+ £69 - £119	Tamron 70-300mm F4.5-6 Di	E+ £49	AX Body Only	E+ / E++ £249 - £449	Sony NEX5 + 16mm F2.8	E+ £149		
Olympus 40-150mm F3.5-4.5 Zuiko	E+ / E++ £109 - £169	EOS 30E Body Only	As Seen £39	Tamron 70-300mm F4.5-6 Di	E+ £49	RTS3 Body Only	E+ £299 - £349	Canon EOS 1DS MkIII Body Only	E+ / E++ £1,099 - £1,299	1.5x HTS Tilt/Shift Converter	E+ / Mint- £1,949 - £2,495
Olympus 40-150mm F3.5-4.5 Zuiko	E+ / E++ £109 - £169	EOS 30E Body Only	As Seen £39	Tamron 70-300mm F4.5-6 Di	E+ £49	RX Body Only	E+ £169	Canon EOS 1DX Body Only	E+ / E++ £1,099	Extension Tube H 13mm	E+ / Mint- £549 - £699
Olympus 40-150mm F3.5-4.5 Zuiko	E+ / E++ £109 - £169	EOS 5 + VG10 Grip	E+ £49	Tamron 150-600mm F5-6.3 SP VC USD	E+ £749	RTS2 Body Only	E+ £129 - £149	Canon EOS 1D MkIV Body Only	E+ / E++ £1,249	Extension Tube H 26mm	E+ / Mint- £450 - £540
Olympus 40-150mm F4.6 ED Zuiko	E+ / E++ £59 - £89	EOS 50E Body Only	E+ £39 - £49	Tamron 200-500mm F5-6.3 Di AF	E+ £49	S2 Body Only	E+ / Unused £450 - £549	Canon EOS 1D MkIII Body Only	E+ / E++ £589 - £689	HDMI 16/32 Magazine	E+ / E++ £129 - £149
Olympus 50-200mm F2.8-3.5 SWD	E++ £529 - £549	EOS RT Body Only	Unused £149	Tokina 10-17mm F3.5-4.5 DX Fisheye	E+ £219	ST Body Only	E+ / E++ £229	Canon EOS 1D MII Body Only	As Seen £199	Hmi100 Polaroid Mag	E+ / E++ £59 - £149
Olympus 50-200mm F2.8-3.5 Zuiko	E++ £529 - £549	EOS RT Body Only	Unused £149	Tokina 12-24mm F4 ATX PRO SD	E++ £279	RTS2 Body + Motordrive	E+ £199	Canon EOS 1D MII Body Only	As Seen £199	HS Grid Screen	E+ £75
Olympus 50-200mm F2.8-3.5 Zuiko	E++ £529 - £549	EOS 300 + 28-90mm	E+ £35	Tokina 15-50mm F2.8 ATX PRO	E+ £289	RTS2 Body + Winder	E+ £169	Canon EOS 7D Body Only	E+ / E++ £199 - £299	Lens Hood 120mm HC	E+ £35
Olympus 50mm F2 ED Macro Zuiko	E++ £269	10-22mm F3.5-4.5 EFS	E+ / E++ £349	Tokina 20-200mm F2.8-2.8 ATX Pro	E+ / E++ £349	RTS2 Body Only	E+ £129 - £149	Canon EOS 7D Body Only	E+ / E++ £439 - £479	Lens Hood 80mm HC	E+ £35
Olympus 50mm F2 ED Macro Zuiko	E++ £269	14mm F2.8 L USM	Exc £699	Tokina 28-70mm F2.6-2.8 ATX Pro	E+ / E++ £249	RTS2 Body + Winder	E+ £149	Canon EOS 5D MII Body Only	E+ / E++ £1,789	Tripod Quick Coupling H	E+ / Mint- £59 - £79
Olympus 7-14mm F4 ED Zuiko	E++ £749 - £789	14mm F2.8 L USM II	E+ / E++ £1,199 - £1,349	Tokina 28-80mm F2.8 ATX Pro	E+ £249	167MT Body Only	E+ £59 - £89	Canon EOS 5D MII Body Only	E+ / E++ £839 - £849		
Samyang 85mm F1.4 IF MC Aspherical	E+ £189	16-35mm F2.8 L USM MKII	E+ £889	Tokina 50-135mm F2.8 DX ATX	E+ / E++ £480	137MD Body Only	E+ £39	Canon EOS 5D + BG-E4 Grip	E+ / E++ £349		
Olympus 150mm F2 Zuiko	E+ / Mint- £1,099 - £1,289	17-35mm F2.8 L USM	E+ / E++ £399	Tokina 300mm F2.8 ATX SD	E+ £849	139 Body + Winder	E+ £75	Canon EOS 5D Body Only	E+ / E++ £329 - £349		
Olympus EC20 2x Tele Converter	E++ £239	17-40mm F4 L USM	Exc / Mint £39 - £469	Zeiss 21mm F2.8 ZE	Mint- £939 - £949	139 Body Only	E+ £39	Canon EOS 5D Body Only	E+ / E++ £1,249	205TCC Complete	E+ / E++ £2,499 - £2,999
Micro 4/3rds Lenses		17-85mm F4.5-6 IS USM	E+ / E++ £149 - £159	Zeiss 28mm F2.8 ZE	E+ / E++ £599	Pentax Q Body Only	E+ / E++ £129 - £189	Canon EOS 1DS MkIII Body Only	E+ / E++ £1,099 - £1,299	202FA Chrome Body + Winder F	E+ £549
Panasonic 7-14mm F4 G Vario	E++ £629 - £649	18-55mm F3.5-5.6 IS STM (EOS M)	Mint- £79	Zeiss 28mm F2.8 ZE	E+ / E++ £599	RTS3 Body Only	E+ / E++ £129 - £149	1.7x H Converter	E+ / Mint- £549 - £699	503CW Complete	E+ £1,949 - £2,495
Panasonic 12-35mm F2.8 G Vario OIS	E++ £189	18-55mm F3.5-5.6 IS	E+ / E++ £189	1.4x EF Extender	E+ / E++ £169	AX Body Only	E+ / E++ £249 - £449	503CX Chrome Body Only	E+ £289	503CX Black Only + WLF	E+ £449
E++ / Mint- £539 - £679	18-55mm F3.5-5.6 IS USM	E+ / E++ £179 - £189	1.4x EF MkII Extender	E+ / E++ £169 - £189	RTS3 Body Only	E+ / E++ £249 - £449	503CX Chrome Body Only	E+ £289	503CX Chrome Body Only	E+ £549	
Olympus 12-50mm F3.5-6.3 M Zuiko ED	E++ £139	18-200mm F3.5-5.6 IS EFS	E+ / E++ £359	1.4x EF Extender	E+ / E++ £109 - £129	60mm F2.8 AE Macro	E+ / Mint- £399	503CX Black Only + WLF	E+ £149	503CX Black Only + WLF	E+ £449
Panasonic 12.5mm F12 G 3d	Mint- £119	20-35mm F3.5-4.5 USM	E+ / E++ £139	2x EF II Extender	E+ / E++ £179	60mm F2.8 AE Macro	E+ / Mint- £399	503CX Chrome Body Only	E+ £149	503CX Chrome Body Only	E+ £449
Panasonic 14-140mm F4.5-6.7 OIS HD	E++ £249	22mm F2 STM.	E++ £109	1.4x EF II Extender	E+ / E++ £169	70mm F3.5-4.5 MM	E+ / E++ £259 - £279	503CX Black Only + WLF	E+ £149	503CX Black Only + WLF	E+ £449
Panasonic 14-42mm F3.5-5.6 Asph OIS	E++ £179	24mm F1.4 L USM MKII	Mint- £949 - £969	1.4x EF MkII Extender	E+ / E++ £169 - £189	80mm F3.5-5.6 AF	E+ / E++ £259 - £279	503CX Chrome Body Only	E+ £149	503CX Chrome Body Only	E+ £549
Olympus 14-42mm F3.5-5.											



See up to 3 images of each used item on website
 Website updates used equipment list 10-15 times daily
 All items come with 6 month warranty - (unless stated)
 Our knowledgeable staff are on hand and ready to help

ffordes
photographic

CW Winder + Remote	E+ £199	Bellows II	E+ £85	Tamron 70-200mm F2.8 VC USD	Mint- £849
Extension Tube 16	E+ £30	Macro Adapter M	E++ £269	Tamron 70-300mm F4-5.6 Di	E++ £59
Extension Tube 32	Mint- £35	Motor M	E++ £159 - £249	Tamron 90mm F2.8 SP Macro AF	E+ £159
Extension Tube 32E	Mint- £89			Tamron 200-400mm F5.6 AF LD	E++ £249
Extension Tube 55	E+ £30	Nikon AF		Tamron 200-500mm F5-6.3 Di LD AF	E+ £489
Extension Tube 56E	E+ / Mint- £59 - £89	F6 Body Only	E+ / E++ £589 - £799	Tokina 11-16mm F2.8 ATX Pro DX	E+ £329
Proflash 4504	E+ £159	F5 Anniversary Body Only	E+ £699	Tokina 12-24mm F4 ATX PRO SD	
Acute Matte Screen	E+ / E++ £99	F5 Body + DA-30 Action Finder	E+ £349		
Focus Screen Adapter SWC/M	E+ £99	F5 Body Only	As Seen / E++ £149 - £299		
HC Prism	E++ £99	F4S Body Only	E+ £179	Tokina 20-35mm F2.8 ATX Pro	E+ £299
HCI Prism	Exc £39	F4 Body Only	E+ £149	Tokina 35mm F2.8 Macro DX ATX	E+ £249
HM2 Magnifying Hood	E+ £69	F601 Body Only	Exc £19	Tokina 80-400mm F4.5-5.6 ATX	E++ £239 - £249
HVM Turret Finder H	E++ £219	F90X Body Only	E+ £49	Zeiss 18mm F3.5 ZF.2	E++ £789
PM Prism	E+ £99 - £129	F70 Body + CF52 case	E+ £59	Zeiss 21mm F2.8 ZF	E++ £799
PM45 Prism	E++ £299	F60 Body + 280 AFN Flash	E+ £19	Zeiss 21mm F2.8 ZF2	Mint- £1,049
PME5 Meter Prism	E++ £299	F60 Chrome Body Only	As Seen / E++ £15 - £49	Zeiss 35mm F2 ZF2	E+ £599
PME51 Meter Prism	E+ £349	F50 Black Body Only	E+ £15	Zeiss 85mm F1.4 ZF	New £799
PME90 Meter Prism	Exc / E++ £299 - £349	10.5mm F2.8 G AF ED DX Fisheye	Mint- £369	Sigma 85mm F1.4 ZF.2	E+ £749
		12-24mm F4 G AFS DX FD	E+ £389	Sigma 1.4x Apo EX Converter	E++ £99
Leica M Series		14-24mm F2.8 G AFS ED	Mint- £989	Teleplus 2x Converter	Mint- £49
M Monochrom Black Body Only	Mint £5,099	16-85mm F3.5-5.6 G ED VR AFS DX		TC-17 Ell Converter	Mint- £199
M-P Black Body Only	Mint- £4,799			TC-20 EII AFS Converter	E++ £259
M (240) Black Body Only	Mint- £3,849	17-35mm F2.8 ED AFS	E+ £499	Metz 54MZ4i Digital	E+ £79
M (240) Chrome Body Only	E+ £3,899	17-55mm F2.8 G AFS DX IFED	E+ / E++ £489 - £549	Metz 76 MZ2 Digital	E++ £249
M-E Anthracite Body Only	Mint £3,299	18-35mm F3.5-4.5 AFD	E++ £239	Nissin Di622 Flashgun	Mint- £69
M9 Black Body Only	E+ / E++ £2,299 - £2,649	18-55mm F3.5-5.6 G AFS VR	E+ £69	Nissin i40 Flashgun	Mint £125
M9 Steel Grey Body Only	E+ £2,649	18-55mm F3.5-5.6 G AFS VR II	Mint- £69	Sigma EF430 Super Flash	E+ £39
M8 Black Body Only	E+ £939 - £1,149	18-105mm F3.5-4.5 G AFS ED DX VR	E++ £129	Sigma EF500 Super Flash	E+ / Unused £49 - £75
M6 Platinum + 50mm F1.4	Mint £6,499	18-135mm F3.5-5.6 G AFS DX	E+ £129	Sigma EF530 ST D6 TTL Flash	E++ £79
M6TTL Millennium + 35mm F2 + 50mm F1.4	E+ £5,950	18-200mm F3.5-5.6 G AFS DX VRII	E+ / Mint- £289 - £349	SB21B Ringflash	E+ / E++ £99 - £179
M6 Historica Edition	Mint £3,799	20mm F2.8 AFD	E+ £349	SB22 Speedlight	E++ £35
M6 Titanium + 35mm F1.4	E+ £3,499	20-35mm F2.8 AFD	E+ £449	SB22S Speedlight	E+ £39
M4P Anniversary Chrome + 50mm F2	E+ £1,875	24mm F2.8 AFD	E+ £219	SB23 Speedlight	E++ £29
M7 0.58x Black Body Only	E+ £1,289	24mm F3.5 ED PC-E	E+ £989	SB24 Speedlight	E+ £39
M7 0.72x Chrome Body Only	E++ £1,499	24-50mm F3.3-4.5 AF	E+ £79	SB25 Speedlight	E+ £49
M4-P Black Body Only	E+ £549	24-50mm F3.3-4.5 AFN	E+ £99	SB26 Speedlight	E+ £59
M4-P Chrome Body Only	Mint- £899	24-85mm F2.8-4 AFD	E+ £269	SB27 Speedlight	E++ £59
M4 Chrome Body Only	E+ £699	24-120mm F3.5-5.6 ED AFD	E+ £99 - £119	SB28 Speedlight	E+ / E++ £49
M2 Chrome Body Only	Exc / E+ £389 - £449	24-120mm F4 AFS G ED VR	Mint- £639	SB28DX Speedlight	E++ £69
MD2 Black Body Only	E+ £349	28mm F2.8 AFD	E++ £169	SB400 Speedlight	E++ / Mint- £69 - £75
MDA Chrome Body Only	E+ £329 - £349	28-200mm F3.5-5.6 AFD	E++ £129	SB50D Speedlight	E+ / E++ £59
CL + 40mm F2	E+ £549	28-300mm F3.5-5.6 G AFS VR	E+ £499	SB600 Speedlight	E+ / E++ £119 - £149
Konica Hexar RF Limited Edition	Mint £2,499	35mm F1.4 G AFS	E+ £899	SB800 Speedlight	E+ / Mint- £139 - £159
Konica Hexar RF + 50mm F2 + Flash	E+ £799	35mm F1.8 G AFS DX	E++ / Mint- £109	SB900 Speedlight	E+ / Mint- £189 - £229
Tri Elmar 16/18/21 F4 6bit Asph + Finder	E++ £3,199	35mm F2 AFD	E++ £199	SD8 Battery Pack	E++ £35
Tri Elmar 28/35/50 F4	E++ £2,399 - £2,889	35-135mm F3.5-4.5 AFN	E+ £79		
18mm F3.8 Asph M Black	E++ £1,599	50mm F1.4 AFD	E++ £189		
21mm F2.8 Asph M Black E+ / Mint- £1,499 - £1,649	50mm F1.8 AFD	E+ £79			
21mm F2.8 Asph M Black 6bit	E++ £1,599 - £1,699	50mm F1.8 G AFS	E++ £109		
21mm F2.8 M Black	E+ / E++ £989 - £1,299	55-200mm F4-5.6 AFS DX G VRE+ / Mint- £99 - £109			
21mm F3.4 R + 122228 M Mount	Mint- £799	60mm F2.8 AF Micro	E+ £249		
21mm F4 Chrome + Finder	E+ £1,149	60mm F2.8 AFS ED Micro	Mint- £299		
24mm F2.8 Asph M Black	E+ £1,499	70-200mm F2.8 G AFS ED VRII	E++ £1,199		
24mm F2.8 Asph M Black 6bit	E+ / Mint £1,499 - £1,599	70-210mm F4-5.6 AFD	E+ / E++ £79 - £89		
28mm F2.8 Asph M Black 6bit	Mint- £1,199	70-300mm F4-5.6 AFD	E+ £49		
28mm F2.8 M Black	E+ £749	70-300mm F4-5.6 ED AFD	E+ £59		
35mm F1.4 Asph M Black	E+ / E++ £1,799 - £2,149	70-300mm F4-5.6 G AFS VR	Mint- £279		
35mm F1.4 Asph M Black 6bit	Mint- £2,899	75-240mm F4-5.6 AFD	E+ £89		
35mm F1.4 Black	Exc £1,149	80-200mm F2.8 ED AFD	E++ £489		
35mm F3.5 Chrome	E+ £349	80-200mm F4-5.6 AFD	E+ £49		
50mm F0.95 Asph M - Black	Mint- £6,499	85mm F1.4 AFD	Exc / E++ £499 - £699		
50mm F1.4 Asph M Black	E+ £1,799	105mm F2.8 AFS VR Micro	E++ / Mint- £499		
50mm F1.4 Asph M Black 6bit	E+ / Mint- £1,889	120 Insert	E++ / Unused £49 - £79		
50mm F1.4 Asph M Chrom 6bit	E+ £1,889	200-400mm F4 G VR AFS IFED			
50mm F2 Collapsible	E+ £389	220 Insert	E+ / E++ £25 - £59		
50mm F2 M Anniversary Chrome	Mint- £1,799	Extension Tube Set	E++ £79		
50mm F2 M Black 6bit	E+ / Mint- £999 - £1,199	Samyang 14mm F3.1 T ED AS IF UMC	E++ £229		
50mm F2 M Black 6bit	E+ / Mint- £999 - £1,199	Samyang 24mm F1.4 AE ED AS UMC	Mint- £379		
50mm F2 Rigid Chrome	E+ £399	Schneider 90mm F4.5 PC-TS Makro	E++ £1,949		
50mm F2.5 M Black 6bit	E+ £749	Sigma 10-20mm F4-5.6 DC HSM	E++ £239		
50mm F2.8 Elmar	E+ £349	Sigma 12-24mm F4.5-5.6 EX DG HSM	E+ / E++ £349		
50mm F2.8 M Chrome	E+ £589	Sigma 18-200mm F3.5-6.3 DC OS HSM	E++ £149		
65mm F3.5 Elmar	E+ / E++ £245 - £299	Sigma 28-70mm F2.8 EX Asph	E+ £149		
90mm F2 Apo M Black 6bit	Exc £1,499	Sigma 28-300mm F3.5-6.3 DL			
90mm F2 Black	E+ £649	As Seen / E++ £49 - £69			
90mm F2 M Chrome	E+ £989 - £999	Sigma 30mm F1.4 EX DC HSM	E+ / E++ £145 - £159		
90mm F2.8 Black	As Seen £299	Sigma 50mm F1.4 EX DG	E++ £199		
90mm F2.8 Chrome	Exc / E+ £289 - £349	Sigma 70-200mm F2.8 Apo	E+ £299		
90mm F4 Elmar	E+ £199	Sigma 70-300mm F4-5.6 Apo DG	As Seen £39		
90mm F4 Elmar	As Seen / E+ £49 - £199	Sigma 150mm F2.8 Apo DG HSM Macro			
90mm F4 Elmar E39	E+ £199 - £249	E+ £329 - £349			
90mm F4 Lightweight Elmar	E+ £299	Sigma 150-500mm F5-6.3 APO DG OS HSM			
135mm F2.8 Black	E+ / E++ £245 - £299	E+ £449 - £479			
135mm F2.8 M Black	E+ £389	Sigma 300mm F2.8 APO EX DG HSM	E++ £1,689		
135mm F4 Black	Exc / E+ £349 - £389	Sigma 400mm F5.6 Apo	E+ £179		
135mm F4 Hektor	As Seen £99	Sigma 500mm F4.5 APO EX DG HSM	E+ £2,299		
18mm Chrome Viewfinder	E+ £379 - £399	Tamron 18-270mm F3.5-5.6 Di VC	E+ £179		
21/24/28mm Viewfinder - Black	E+ £249	Tamron 18-270mm F3.5-5.6 Di II VC	E+ £159		
24mm Black Viewfinder	E+ / Mint- £199 - £249	Tamron 28-200mm F3.8-5.6 Asph	Mint- £79		
28mm Black Finder	E+ £199	Tamron 28-300mm F3.5-6.3 XR	E+ £89		
Angle Finder M	E+ £149	Tamron 70-200mm F2.8 Di LD (if) Macro	E+ £349		

Can't See What
Want, Please Call

**WE WANT YOUR
QUALITY USED
EQUIPMENT**

**WE: BUY FOR
CASH
PART EXCHANGE
COMMISSION SALE**

COMPETITIVE QUOTES
PROMPT DECISIONS

Within 24 hours
Mon-Fri

Ask for details

**IN THE FIRST INSTANCE
Please ring 01463 783850
or email info@ffordes.com
FOR A QUOTE**

Shop On-Line 24/7
Shop open Mon-Fri
9 till 5.30

Pay by Cash or Cheque plus...

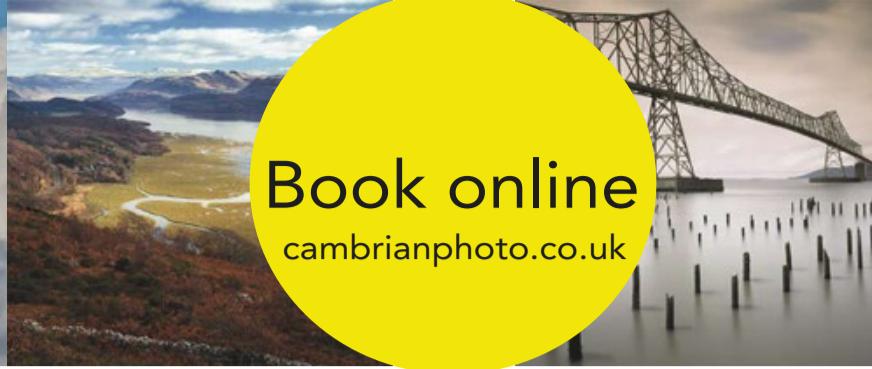
 Prices correct when compiled. E&OE.



Connect
NOW

Established 1960

PHOTO & OPTIC SHOW



Book online
cambrianphoto.co.uk

Headline Speaker - Charlie Waite

23rd May 2015

Workshops & Seminars

Paul Sanders

Margaret Salisbury

Dave Kai Piper

Jonny Williams

Reasons to attend

Great one day deals

Sensor cleaning

Try out new products

Our famous lemon cake

Photo Competition

Chance to WIN

Sigma 150 - 500mm Lens

Canon, Fujifilm, Nikon, Panasonic, Sigma, Sony plus many more...

Colwyn Bay (Main Show)

87-89 Abergale Road,
Colwyn Bay, LL29 7SA

Llandudno (Air Show)

10 Vaughan Street,
Llandudno, LL29 1AH

Contact us

01492 532510

cambrianphoto.co.uk

WANTED FOR CASH Exclusively... **Nikon** HIGHEST PRICES PAID

Grays of Westminster are always seeking mint or near-mint examples of Nikon equipment:

Nikon cameras, AF-D Nikkor lenses, AF-S Silent Wave Nikkor lenses, AF Micro-Nikkor lenses, Nikon Speedlights, Nikkor AIS & AI Manual Focus Lenses

Please telephone 020-7828 4925 or you can email us at info@graysofwestminster.com for our highest offer.

Grays of Westminster

- Exclusively... Nikon

40 Churton Street, Pimlico
London SW1V 2LP



www.graysofwestminster.co.uk

Campkins
CAMERA CENTRE



12a Kings Parade, Cambridge, CB2 1SJ

PART-EXCHANGE STILL POSSIBLE

Lenses	Hasselblad	X Pro 1 18/f2
Nikon F1	120/4 Macro Planar £1250	£600
AFS 1.7X MK2..... £200	Magazine 16-32 £200	£299
Set 3 Extra Tubes A1 £33	Film Holder 3053320 £100	Leica M Mount Adaptor. £120
AF Tamron 28-200..... £100		
AF Tamron 18-250..... £190		
AFS Nikkor 24-120 VR .. £440		
AFS G Nikkor 24-85ED.. £299		
AFD Nikkor 85/1.8 £299		
AFD Nikkor 70-300 ED.. £200		
AFD Nikkor 18-35 ED .. £299		
AF Teleplus PRO 300.... £120		
AI Nikkor 300/2.8..... £1150		
AFS ED Nikkor 18-200.. £399		
NAF 100-300/4 Sigma.. £430		
NAFD Sigma 1.4x Ex.... £135		
NAFD Sigma 17-70 2.8/4.5 .. £199		
S/H Nikkor 80-200mm F2.8 AF ED .. £399.99		
150-500 Sigma APO DG OS NAFD .. £490		
Nikon D800 Body boxed.... £1440		
70-200 f4 G ED VR Boxed ... £800		
1.7x AFS Tele Converter MK2 .. £225		
80-400mm VR Nikkor 4.5/5.6 FD .. £800		
Nikon D3 B/O Boxed ... £1300		
	Zuiko .. £99	
	Fuji x System Used	
	X-EI Body Boxed .. £320	
	X-E2 with 18-55 .. £650	

Looking for items? Email or phone your requirements.

Post & Packing add £6 extra - Prices include 20% VAT. Callers welcome Mon-Sat 8.45am to 5.30pm
Tel: 01223 368087, sales@campkinfuturevision.co.uk

Campkins Future Vision

12a Kings Parade, Cambridge, CB2 1SJ

01223 368087

sales@campkinfuturevision.co.uk





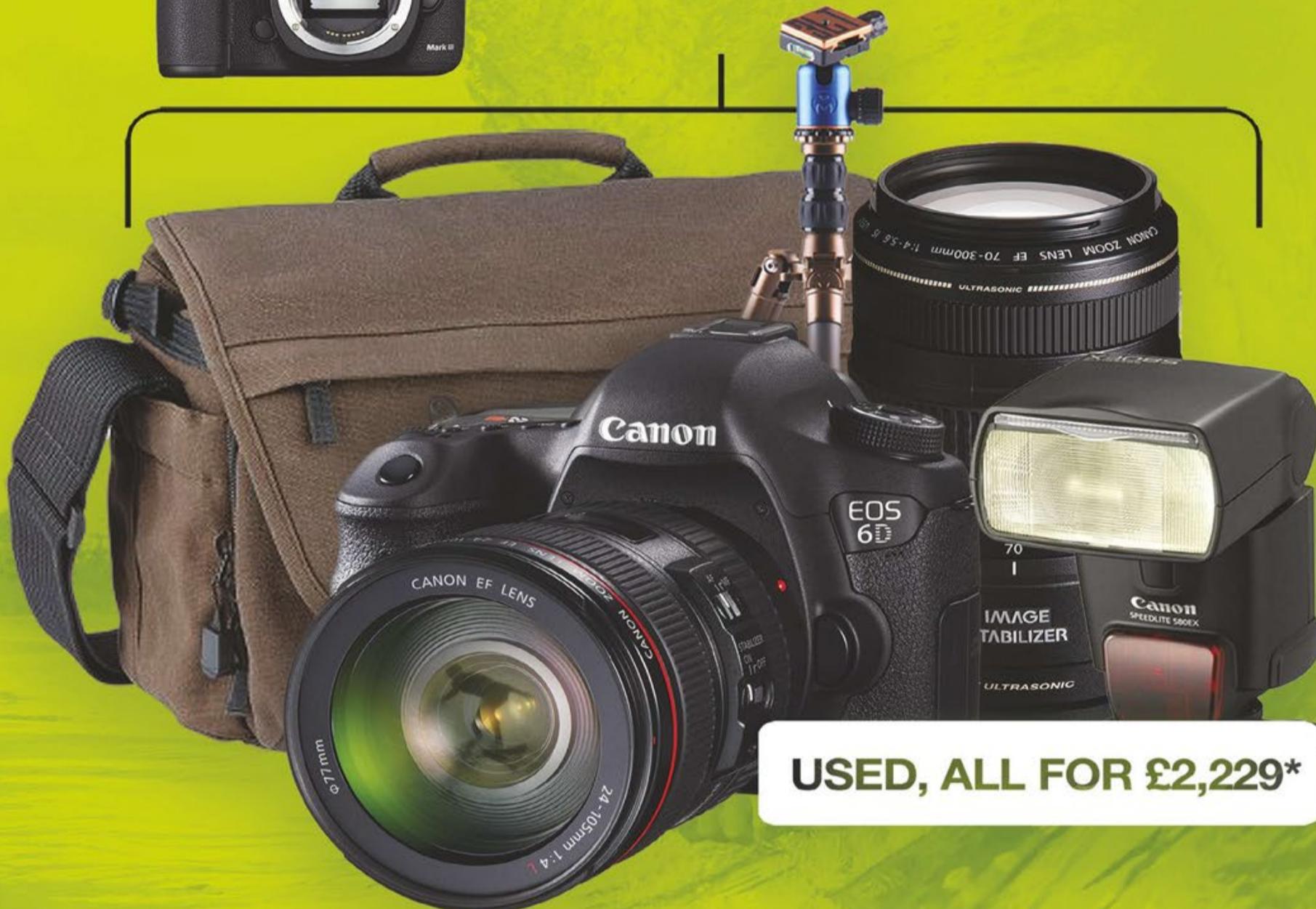
Buy. Sell. Part-Exchange

NEW



< Why buy new for £2,249?

when you can get ALL this for less?



USED, ALL FOR £2,229*

✓ 6 month guarantee on used items ✓ 7 day no-quibble returns

 **camerajungle.co.uk**

+ Sell it back to us when you're done



Instant Online Quote

Post it, or we collect

Cash or instore credit!

If you're unsure about your options, then give our friendly staff a ring today on 020 8949 0123 Mon-Sat, 9am-5pm

★★★★★
Service Rated 5/5
Based on over 300 reviews on
trustpilot.co.uk

Please visit our website: **www.mathersoflancashire.co.uk**

Canon



**Canon EOS 1200D+
18-55mm IS II £319**

Above + 55-250IS Mk II Lens.....£489
Above + 75-300mm USM III Lens.....£469
1200D Body Only.....£249

Canon



**Canon EOS 700D+
18-55mm STM £499**

Above + 55-250IS Mk II Lens.....£669
Above + 55-250 IS STM Lens.....£729
700D Body Only.....£439

Nikon



**Nikon D3200+
18-55mm VR II £299***

Above + 55-300mm VR.....£529*
Above + Sigma 70-300 APO.....£449*
Nikon D3200 Body Only.....£225*

*With 2 Year Warranty

Nikon



**Nikon D5500+
18-55mm VR II £659***

D5500 with 18-140mm VR.....£889*
D5500 with Sigma 18-250 OS.....£889*
Nikon D5500 Body Only.....£599*

*With 2 Year Warranty

Nikon

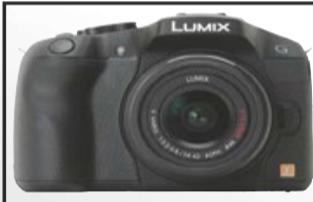


**Nikon D7200 with
18-105mm VR Lens
£1089***

D7200 + Sigma 17-50 f.2.8.....£1199*
Nikon D7200 Body Only.....£919*

*With 2 Year Warranty

Panasonic LUMIX® G Series



**Panasonic Lumix
G-6+14-42mm £399***

Panasonic Lumix
G-6 + 14-42mm
+ 45-150mm £599*
G-6 Body Only £369*

*With 2 Year Warranty



**Panasonic Lumix
GF7+12-32mm £379***

Panasonic Lumix
GF7 + 12-32mm
+ 45-150mm £589*
(Available in Silver
or Tan)
*With 2 Year Warranty



**Panasonic Lumix
GM5+12-32mm £599***

Panasonic Lumix
GM5 + 12-32mm
+ 45-150mm £799*
Panasonic Lumix
GM5 Body Only £399*
*With 2 Year Warranty



**Panasonic Lumix
GH4+14-140mm HD
£1499***

**GH4 Body Only
£1099***

*Less £100 Cashback &
Claim 5 Years Warranty

LUMIX G Series Lenses

8mm f3.5 Fisheye.....	£549
14mm f2.5 MkII.....	£309
20mm f1.7 MkII (Black or Silver).....	£285
7-14mm f4.....	£829
12-32mm f3.5/5.6.....	£269
12-35mm f2.8.....	£839
14-42mm f3.5/5.6 MkI (Unboxed).....	£99
14-42mm f3.5/5.6 MkII HD (Unboxed).....	£149
14-140mm f3.5-5.6 O.I.S.HD.....	£499
35-100mm f4/5.6.....	£279
35-100mm f2.8.....	£889
45-150mm f4/5.6.....	£215
45-200mm f4-5.6.....	£259
100-300mm f4-5.6.....	£415
Leica 15mm f2.8.....	£469
Leica Summilux 25mm f1.4 ASP.....	£419
Leica Nocticron 42.5mm f1.2 ASP OIS.....	£1099
Leica Elmarit DG Macro 45mm f2.8.....	£549

Panasonic

Lumix SZ-10.....	£135
Lumix LZ-40.....	£165
Lumix FZ-72.....	£215
Lumix FZ-72 Lens Kit.....	£359*
*Inc LT-55 Tele & LA8 Adap	
Lumix FZ-200.....	£345
Lumix TZ-57.....	£215**
**Less £20 Cashback	
Lumix TZ-60.....	£289*
Lumix TZ-70.....	£329*
*With 5 Year Warranty	
Lumix FT30.....	£135
Lumix FT5.....	£259
Lumix LX-7.....	£289
LT-55 Teleconr.....	£119
LA-8 Lens Adap.....	£46
NEW Lumix LX100.....	£599*
NEW Lumix FZ1000.....	£649*
*Less £50 Cashback & 5 Year Warranty	

Canon

EOS M3 + 18-55 IS STM...£569
EOS 750D+18-55IS STM.£679
EOS 750D+18-135ISSTM£889
EOS 750D Body Only.....£589
EOS 760D Body Only.....£639
EOS 70D+18-55IS STM..£815*
EOS 70D+18-135IS STM£979*
EOS 70D Body Only.....£729*
EOS 7D Mk II Body Only..£1399
Battery Grip BG-E16.....£195

EF-S 10-18mm IS. USM.....	£195
EF 16-35mm f4L IS. USM.....	£735*
EF-S 18-55mm IS. STM Unboxed.£109	
EF 24-70mm f4L IS. USM.....	£695**
EF-S 55-250 f4/5.6 IS. II.....	£179
EF-S 55-250 f4/5.6 IS. STM.....	£229
EF 70-200mm f4L IS. USM.....	£865*
EF 70-200mm f2.8L IS. USM.....	£1529
EF 70-300mm f4/5.6 USM. III.....	£159
EF 50mm f1.8 Mk2.....	£89
EF 85mm f1.2L USM. II.....	£1399
EF 135mm f2.0L USM.....	£719
EF 100mm f2.8L Macro IS. USM.....	£639*
(For full range see our website)	
*Less £80 Cashback **Less £165 Cashback	

SIGMA

19mm f2.8A-DN(Pan4/3,Sony).....	£149
30mm f2.8A-DN(Pan4/3,Sony).....	£149
60mm f2.8A-DN(Pan4/3,Sony).....	£149
30mm f1.4A.....	£379
35mm f1.4DGAHSM.....	£699
50mm f1.4DGAHSM.....	£699
85mm f1.4EXDGHSM.....	£635
105mm f2.8 EX DG OS HSM Macro.....	£399
150mm f2.8EXDGOSHSM Macro.....	£665
180mm f2.8EXDGOSHSM Macro.....	£1179
10-20mm f4-5.6 EX DC HSM.....	£359
10-20mm f3.5 EX DC HSM.....	£399
12-24mm f4.5/5.6MK2DGHSM.....	£599
17-50mm f2.8 EX DC OS HSM.....	£309*
*Less £50 Cashback	
17-70mm f2.8/4 DC Macro OS HSM.....	£329
18-35mm f1.8DCA.....	£649
18-200mm f3.5/6.3DC "C".....	£265
18-250mm f3.5/6.3DCOSMacro.....	£299
18-300mm f3.5/6.3DCCOSHSM.....	£399
24-70mm f2.8EXFDGHSM.....	£599
24-105mm f4AOHSM(Can/Nik).....	£645
50-500mm APOEXDG(Can/Nik).....	£999
70-200mm f2.8 APO EX DG OS.....	£799
70-300mm f4/5.6 APO DG Mac II.....	£159
120-300mm f2.8EXDGSOSS.....	£2579
150-500mm APODGOSHSM.....	£699
150-600mm f5/6.3DGSOHSM.....	£1499
1.4xAPOEXDGConv(EXlenses).....	£199
2xAPOEXDGConv(EXlenses).....	£239

SIGMA
3 YEAR UK WARRANTY
For registration and conditions log on to
www.sigmas-imaging-uk.com/warranty

Nikon

D3300+18-55VR II Lens.....£449
D3300+18-55VR II+Sig 70-300APO ...£599
D5300+18-55VR II Lens.....£599
D5300+18-55VR II+Sig 70-300APO ...£749
D5300+18-140mm VR Lens.....£749
D7100+18-105mm VR Lens.....£899*
D7100 Body Only.....£749*
D750 Body Only.....£1695*
D750+AF-S24-85mm VR.....£2095*
D750+AF-S24-120mm VR.....£2195*
D610 Body Only.....£1349*
D610+AF-S 24-85mm.....£1749*
AF-S 20mm f1.8 GED.....£629 AF-S 35mm f1.8G£169*
AF-S 35mm f1.8 GED.....£429 AF-S 50mm f1.8G£169
AF-S 85mm f1.8G£389* AF-S 40mm f2.8 Mac£209*
AF-S 105 f2.8 VR Macro.....£679* AF-S 14-24mm f2.8G£1399
AF-S 17-55mm f2.8 G£1085 AF-S 18-35 GED£539
AF-S 18-200G VR II.....£629* AF-S 18-300 GVR£699*
AF-S 24-70f2.8 G ED.....£1345* AF-S 24-120 GVR£799
AF-S 55-200 G VR II.....£279 AF-S 55-300 GVR£289
AF-S 70-200mm f4 VR.....£979 AF-S 70-200 f2.8 VR£1729*
AF-S 80-400mm f4.5/5.6 ED VR£1939*

* Call or see website for Nikon Spring promo
Please visit our website for best prices on
Hoya and Kood filters, Fuji memory cards,
batteries and camera accessories. E&OE.

Ixus 160.....	£79
PowerShot SX610HS.....	£179
PowerShot SX710HS.....	£279
PowerShot SX520HS.....	£229
PowerShot SX530HS.....	£268
PowerShot S120.....	£255
PowerShot G16.....	£339
PowerShot G1X MkII.....	£519*
PowerShot G7 X.....	£449**
*Less £50 Cashback	
**Less 40 Cashback	

**PLEASE NOTE
WE STILL STOCK FILM!**

E-mail: sales@mathersoflancashire.co.uk Shop Address: 23, Market Street, Bolton. BL1 1BU.

Hop online to browse our latest stock - unbeatable deals on cameras, lenses and accessories!



Buy, Sell or Part Exchange

www.mpbphotographic.co.uk

0845 459 0101



Sell Us Your Used Gear

with our famously **hassle-free** service

- ✓ Trade in for **cash or an upgrade**
- ✓ **Free collection** from anywhere in the EU
- ✓ **Free next working day delivery** on part exchange orders
- ✓ We buy most modern photographic equipment



FREE



Get a Quote

Fill in our quick online form or give us a call and let us know what you're selling. We'll give you a competitive quote within one working day.



We Arrange Collection

On a suitable day for you, at no extra cost.



You Get Paid

Directly into your bank account. If you're part exchanging, we'll send your purchased items on free next working day delivery.

www.mpbphotographic.co.uk

0845 459 0101



SONY



**Free Sony Case
PLUS
Free Sony 8GB
Memory Card**
on selected Sony cameras at
KK Electronics



Sony Cyber-shot with 20 x zoom
•18.2MP •WiFi and NFC •3" LCD
DSC-WX350 Was £220

Save £51 £169



Sony Cyber-shot with 50 x zoom
•20.4MP Exmor R CMOS Sensor
DSC-HX300 Was £300

Save £71 £229



Sony advanced Cyber-shot
•ZEISS Vario-Sonnar T* f1.8 lens •20.2MP
DSC-RX100 Was £420

Save £71 £349



Sony Cyber-shot with 30 x zoom
European Compact Camera of the year!
DSC-HX50 Was £280

Save £51 £229

WHILE STOCKS LAST!



Sony Cyber-shot with 30 x zoom
•20.4MP Exmor R CMOS Sensor •3" LCD
DSC-HX60 Was £300

Save £71 £229



**Sony E-mount Camera with
APS-C Sensor**
ILCE-5000LB Was £399

Save £130 £269



Sony Cyber-shot with 50 x zoom
•20.4MP Exmor R CMOS Sensor
DSC-HX400 Was £384

Save £55 £329



**Sony A-mount Camera with twin
zoom lens kit (18-55/55-200)**
SLT-A58Y

Only £449



**Sony Advanced Camera with
1.0-type sensor & OLED**
DSC-RX100M3 Was £756

Save £107 £649

* Up to £200 Cashback available between 15th Oct. - 25th Jan. 2015. £200 Cashback available on Sony DSC-RX1RDI

**K.K.
ELECTRONICS**

187 Edgware Road, Marble Arch, London, W2 1ET
T.0207 723 1436 Open: Monday - Saturday 10.00am - 6.00pm

ORDER BEFORE 1.00PM FOR SAME DAY DISPATCH

For more great deals, visit: www.kkelectronics.co.uk

Amateur Photographer CLASSIFIED

Studios

www.pauls-studio.co.uk

Reading - M4 West of London

Studio Hire & Model Studio Days.
One to One Courses Studio Lighting, Portrait,
Glamour, Nude, Art Nude and More.
Free Model Photoshoot Lottery. 07930 462906
www.pauls-studio.co.uk info@pauls-studio.co.uk



Ashlea Louise

Miscellaneous

Websites for photographers from £4.16/month

Increase visibility & sales
plus sell from our online gallery
Join us today—free trial

artspan.co.uk

Camera Fairs

Photographica

Sunday 17th May • Doors open 10am-4.30pm

The UK's biggest Camera Collectors' and Users' Fair

Admission
£5

130+ stalls

www.pccgb.com

RHS Lindley Hall, 80 Vincent Square,
Victoria, London SW1P 2PB

• Free street parking • No congestion charge

For tables / buyers' early entry
call: 01684 594526

CAMERA FAIR BEACONSFIELD

Sunday 3rd May,

10.30am-2.30pm. Beaconsfield
School, Wattleton Rd, Beaconsfield.
HP9 1SJ. M40 Junc 2 close M25.

This is now a no smoking site.
Adm. earlybird 9.15am £4.

After 10.30am £2. Refreshments.
Details Peter Levinson 020 8205 1518

Accessories

Nikon AF-S VR 70-300 4.5 - 5.6 IF-ED
£300. Sigma 150-500 FS-6.3 APO DG
05 £500. Both boxed and mint.
Call Ron 0161 494 2201

Wanted

Peter Loy
COLLECTABLE CAMERA SPECIALISTS

CAMERA COLLECTIONS WANTED
Telephone: +44 (0)20 8867 2751
Call us - we can come to you (UK & Europe)
www.peterloy.com

Photographic Backgrounds

Hard wearing • Low crease • Washable

PLAIN
8' x 8', £15
8' x 12', £24
8' x 16', £29
PLUS P&P

CLOUDED
8' x 8', £27
8' x 12', £44
PLUS P&P

20 COLOURS. SPECIAL OFFER : 8 x 12 CLOUDEDS - 2 FOR £80 OR 3 FOR £115

01457 764140 for free colour brochure or visit
www.colourscape.co.uk

Cameras For Sale



Equipment to sell?

Great news! The global market for quality digital and film cameras, lenses and accessories is stronger than ever!

With our worldwide network of customers we're paying the highest prices for **Nikon, Canon, Leica, Fuji, Contax, Olympus, Panasonic, Sony, Zeiss, Voigtlander, Konica, Minolta, Sigma, Tamron, Tokina, Hasselblad, Pentax, Bronica, Mamiya** and other top-quality brands.

Free Collection

Contact Jonathan Harris for an immediate quote:
info@worldwidecameraexchange.co.uk
or phone 01277 631353

Same-day Payment

Looking to buy? Please visit our website:
www.worldwidecameraexchange.co.uk

NIKON LENSES: AFS 24-70/2.8G as new £850, AFS Micro 105/2-8G Mint £450 TC-14E II 1-4x Tele-converter Mint £150 all boxed, complete with cases caps E7C Tel:07804 327 964 (Stirlingshire, Scotland)

NIKON DF BODY black complete kit boxed very little use £1,750. Nikkor AF-5 24-120 ED VR Lens mint hood calps pouch £250 or both £1,900 Telephone 01733 252678

70-200 F2.8G AFS ED VR Nikon zoom lens. Nikon TC- 14E AF-S Teleconverter. Both items absolutely mint, complete and boxed £995 O.N.O. Tel 01704 536485

Please mention

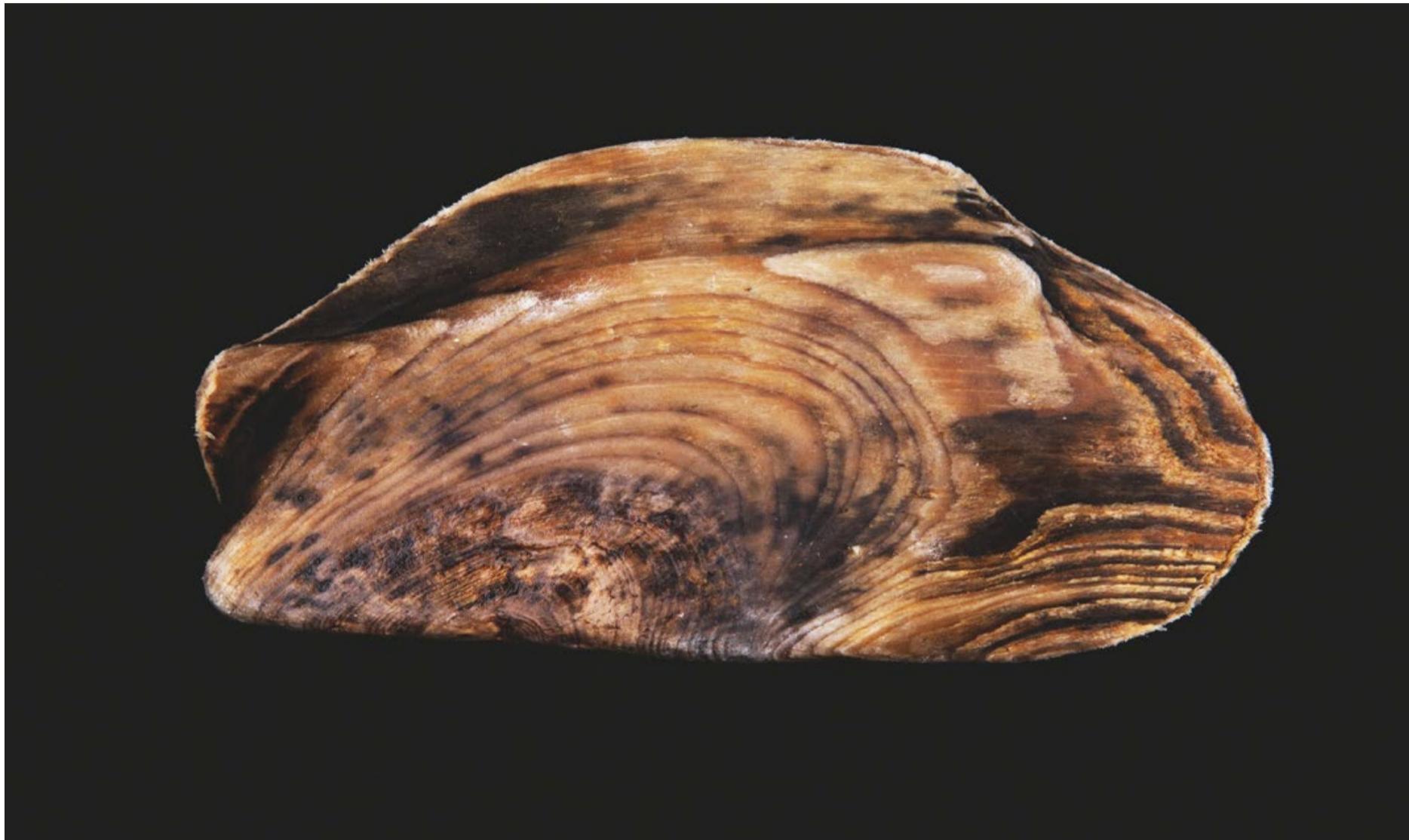
**Amateur
Photographer**
when replying to
advertisements



Final Analysis

Roger Hicks considers...

'Wood', c. 2010, by Adrian Turner



© ADRIAN TURNER

Adrian lives close to the seafront in Brighton. Like anyone who lives near the sea, he loves to walk along the shore, where the flotsam and jetsam, and seashells and stones are a constant delight. We have all seen such things; we have all tried to photograph them. Usually, the results are disappointing. This is about as far from disappointing as you can get. So what is Adrian's secret? Well, strictly there are three secrets here.

Probably the most important is photographing his finds 'wet'. As he says, that's the way he initially sees them: it's the way they attract his attention. So he re-wets them before he photographs them. This is one of the definitions of genius: things that are blindingly obvious only after they have been pointed out. Second, there is the plain black background. I don't

know exactly how he does it, but there are plenty of choices. Probably the easiest is a black flock or black velvet background, with the subject suspended a bit above it, resting on a film canister or something similar. This helps keep the background dark, clean and out of focus, though cleaning it up to make a pure black is very easy with any image-processing program. Again, dead obvious, but I have to confess that it had never occurred to me before.

Light magic

Third, there is the light: soft but not too soft, the 'cloudy bright' of the exposure instructions on film boxes, shadows visible but not too hard. Exactly the light you so often find on Brighton beach. All right, I've now told you how to do it yourself. But now comes a much harder question. What makes it art (if it is art)? Would it still be

art if you or I did something similar? The answer to the first question is 'Dunno' and to the second, 'Maybe'. Art is seeing. It is not necessarily seeing for the first time: the Dutch Old Masters were members of a recognisable school of painting, at which they can't all have been first, while Cartier-Bresson worked in a tradition already established by Kertész and Brassai.

Which may bring us back to genius. Another definition of genius is 'an infinite capacity for taking pains'. Clearly there are more painstaking things than setting up wet driftwood, lighting it and photographing it; it's a lot more trouble than most of us go to. So, art is not just seeing. It's also effort and commitment. Yes, you or I could probably do it, and it might be art. But unless we brought vision and skill and effort and commitment to the picture, it probably wouldn't be.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.com). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by an anonymous photographer**



Canon Cashback ends 6th May 2015!

Canon EOS 5D Mark III

The EOS 5D Mark III is a full-frame camera with 22.3-megapixel full frame sensor with 61-point autofocus and 6fps continuous shooting. Record superb Full-HD video, with manual control of frame rate and audio.

**SAVE
£500!**

**ONLY
£1,749**



From Only **£1,749.00***

*Price shown includes £250 Cashback which is claimed from Canon UK, additional £250 discount claimed by using voucher code AP-5D-250 Valid only from 29/04/15 - 06/05/15.

Canon EOS 70D

We all have a next step. Capture the moment at seven frames per second.

**£50
cashback
from Canon**



AP SPECIAL **£689.00***

Price includes £50 cashback. You pay £739.00 & claim £50 from Canon UK. Ends 06.05.2015

Panasonic GX-7 Kits

With a tiltable electronic viewfinder & advanced touchscreen control make it easy to capture every moment the way you saw it.

**£50
CASHBACK**



In stock from **£449.00***

Claim £50 Cashback from Panasonic
*Including £50.00 cashback. You pay £499.00 today and claim £50.00 cashback.
(price example shows 14-42mm kit details, see web for 20mm kit)

Canon EOS 7D Mk II

A highly capable digital SLR with a fantastic range of features & improved autofocus system.

**£150
Trade-In
Bonus!**



AP SPECIAL **£1,399.00**

Trade-in your old DSLR and get £150 trade-in bonus see parkcameras.com/promo-offers for details

Panasonic GH4

The LUMIX GH4 was the first stills camera in the Micro 4/3's arena to be capable of filming 4k video.

**£100
CASHBACK**

**FREE
5yr
warranty**



In stock from **£1,035.00***

Claim £100 Cashback from Panasonic
*Including £100.00 cashback. You pay £1,135.00 today and claim £100.00 cashback.

Canon EOS 5Ds

A 50.6 mp CMOS sensor and high performance Dual DIGIC 6 processors offer extraordinary detail.

**SAVE
20%
ON BG-E11
GRIP**



See web for details!

Claim up to £250 cashback from Canon UK when purchasing selected lenses with a EOS 5Ds

Canon Lens Cashback

Purchase a selected Canon lens and receive up to **£165 cashback**.



**Canon
PRO PARTNER**

Offer available 05.03.2015 - 06.05.2015.

Terms & conditions apply. See web for details

Fujifilm X-Pro 1

A 16.3mp sensor, intuitive control & wide array of advanced technology, make for a powerful photographic tool.

**CLAIM
2 Free
LENSSES +
FREE
CASE!**



In stock at just **£658.00**

Purchase a Fuji X-Pro1 and receive an 18mm lens, a 27mm lens & a Premium case **FREE**

Fujifilm XF 16mm f/1.4 R WR - Due mid-May

A wide lens with excellent low-light performance & stunning macro images.

**FREE
FILTER**

**INTEREST
FREE
CREDIT**



Pre-order now **£729.00**

Pre-order now to receive a **FREE** Hoya 67mm REVO SMC UV Filter worth £47.99

Westcott 2 Light uLite Umbrella Kit - 406AG

Our most cost-effective studio lighting kit perfect for photographers & videographers looking to light one subject all the way to small groups.

Package Contents

2 x uLite Constant Light • 2 x 38" Basics White Umbrella
2 x 6.5' Light Stand • 2 x Photoflood Lamp (500-watt)



In stock at only **£119.00**

See this and other lighting solutions online at
www.ParkCameras.com/AP

Lowepro Passport Messenger Grey or Black



In stock at only **£45.00**

Velbon DV-7000N Video Tripod New & In stock



In stock at only **£159.00**

Can't see what you're after? Visit in store or visit our website for thousands of products at competitive prices!

Canon Photo Roadshow - Burgess Hill

Tuesday 19th May 2015

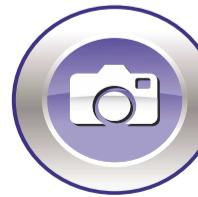
Visit our Burgess Hill store on Tuesday 19th May 2015 where we'll have technical experts from Canon UK in store to show you through all the latest products, and give you tips and tricks to improve your photography.

In addition to this, we'll have professional photographers Danny Green and David Clapp on hand to talk about their wildlife, landscape and travel photography.

Visit us in store on the day, and you'll also benefit from some special, one-day-only offers!

See parkcameras.com/events to book your place on one of our **FREE seminars!**

PARK Cameras



York Road
BURGESS HILL
RH15 9TT

Tel: 01444 23 70 60
www.ParkCameras.com/AP

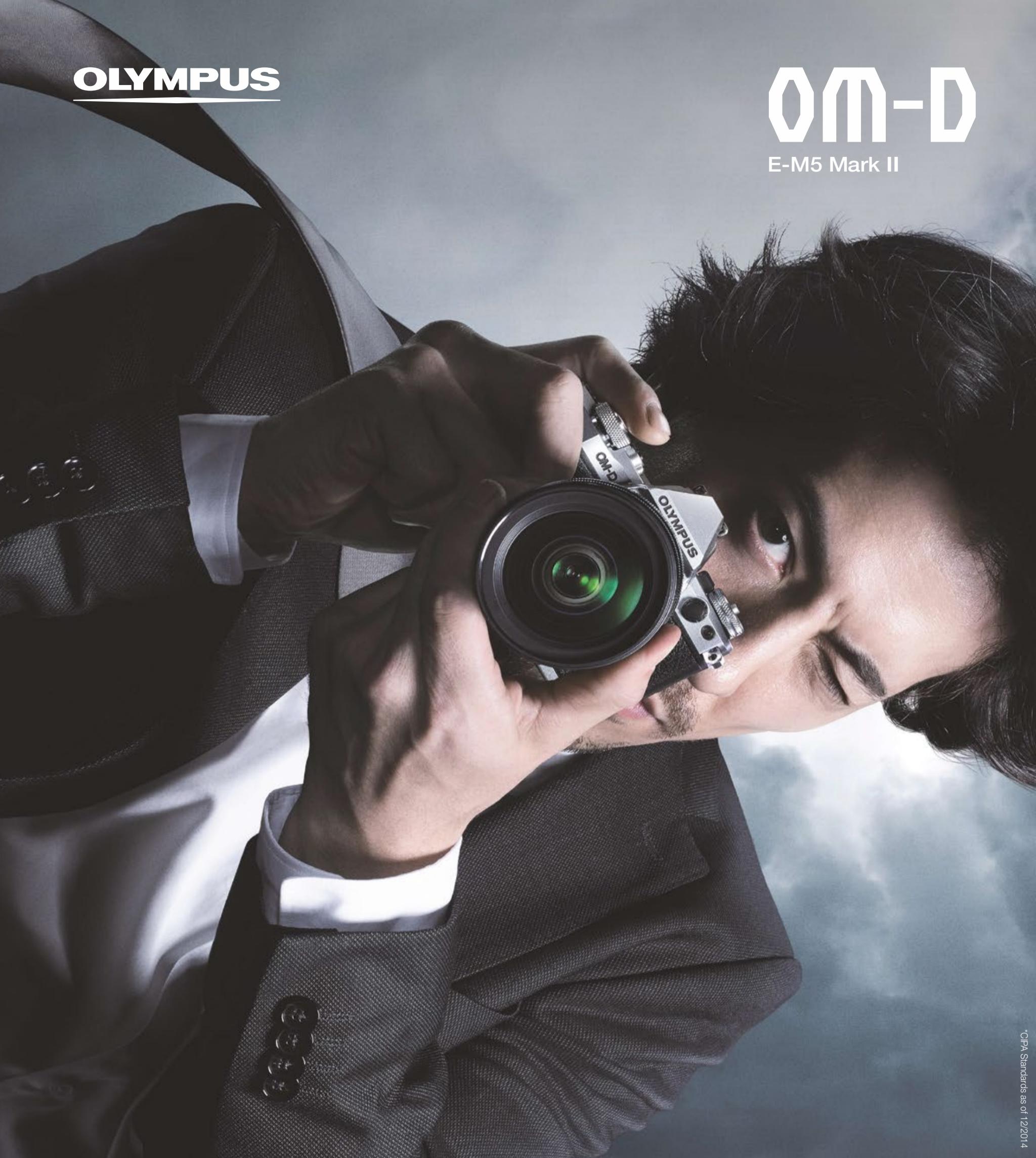
53-54 Rathbone Place
LONDON
W1T 1JR

All prices include VAT @ 20%. See website for our opening times for both our London and Burgess Hill stores. All products are UK stock. E&OE. Please mention "Amateur Photographer" when ordering items from this advert.

Prices correct at time of going to press; Prices subject to change; check website for latest prices.

OLYMPUS

OM-D
E-M5 Mark II



YOU ARE FREE

Follow your creative visions with the new OM-D E-M5 Mark II. Capture spur-of-the-moment photos and movies in breathtakingly clear quality thanks to the world's most powerful 5-axis image stabilisation*. This OM-D is also ready to go wherever you go, in any situation. The compact build won't weigh you down, while the robust construction is set for taking on the elements: dust, splashes and freezing temperatures. Freedom has never felt so free – with the OLYMPUS OM-D.



Find out more at your local dealer or visit olympus.co.uk